WITH THE ARTISTS

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"WITH THE ARTISTS"

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WORLD FAMED STRING PLAYERS
DISCUSS THEIR ART

by

SAMUEL and SADA APPLEBAUM

NEW YORK
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1955

Bequest of
Rachel M. Pratt,
Class of 1930

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PREFACE

About ten years ago, a group of musicians, among them two world-famed violinists, met at our home for an evening of chamber music. Following our performance of a late Beethoven Quartet, we discussed the fingering and phrasing of some of the difficult passages. One of the artists turned to me and said that it might be extremely interesting if I were to discuss these same passages with other artists who might soon be visiting us. We could then write their views on the various aspects of string technic.

This was the germination of an exciting project. It led to ten years of exalted experiences with the world's great string players and teachers; to provocative, fascinating discussion and analysis with them of the most important problems of playing and teaching, from the holding of the instrument and bow to the most advanced complexities of technic and interpretation.

It has not been an easy book to write. We have had quick get-togethers before or immediately after their concerts in New York City; we have spent quiet, long days and weekends with them in repose; talking, analyzing, pin-pointing the elusive, crystallizing the intangible.

This book is written for students, teachers, and amateur and professional string players. The string players included herein are: 1. Violinists, violists and cellists who devote most of their time to concertizing. 2. Those who devote most of their time to teaching. 3. Ensemble players. 4. Concertmasters of leading orchestras.

We do have one regret: the omission of many fine artists, ensemble players and concertmasters we should have liked to include — they would have added to the value of this book.

We wish to acknowledge the invaluable editorial aid of Mr. Ernest N. Doring, and the helpful interest of Mrs. Parker O. Griffith, president of the Griffith Music Foundation of New Jersey.

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MISCHA ELMAN

The very name, Mischa Elman, holds magic! A child prodigy of Russia and beloved protegé of Leopold Auer, at sixteen Elman was an artist with technic and style matched by an amazingly flawless violin tone. Much of Europe had already fallen under his spell and America was soon to follow. Today, from his matured eminence, students and teachers will find discussion of violin technique with him invaluable.

Elman has remained at heart an essentially simple man. He has in his lifetime run the gamut of experience: he has known great poverty and mental tribulation such as only a pre-Revolution Russian of his faith can realize the meaning of. On the other hand, he has been deluged by the adulation and clamorous love of millions. He came from the smallest of villages, rubbed shoulders with the plainest of folks so that their lore is his, and, also, he has been bidden to enter the sanctums of unapproachables in many of this earth's fabulous corners.

Mischa Elman is a kindly man. One feels at once that he yearns for warm companionship. He is very emotional and demonstrative, very fond of people in general and likes friends about him always.

Mischa Elman was born January 20th, 1891, in Tolna, Russia. His father, in his Memoirs, has written that Mischa was always an obedient child, ready to listen and to learn. It has been long known that as a young boy, small for his age and rather pale, he longed for a violin to the point of illness before he was presented with one by his father. From the moment his wish was granted and he held his violin, a transformation took place. To the lad life had sudden new meaning: to the father came realization that the future was to bring upheaval affecting his home, his very life!

From the moment that Mischa placed bow to violin and Papa Elman heard and marvelled, then listened to what the Countess Urosova (who had sent carriage and driver to bring the child before her) had to say, it became clear what the father's mission was destined to be. It was to cultivate and polish this gem and to seek its proper setting.

First, Mischa studied at the Imperial Academy of Music at Odessa. It was there that Auer, on tour, heard him play. He took the boy up in his arms and said to the audience: "Look at this mite! Inside it there is a most extraordinary force!" It was not long after that Mischa was studying under Auer at the St. Petersburg Conservatory. This predestined

affinity, the amazing genius of the boy, captivated Auer who, with entree everywhere, introduced Mischa into the homes of the nobility, who listened, charmed and fascinated. A relative of the Czar, the Grand Duke of Mecklenburg-Strelitz, presented him with an Amati violin.

Auer decided to send Mischa to Berlin, city of culture, to play and to be judged. He was then twelve. His first public appearance there was on October 14th, 1904. He was so lavishly praised by critics and musicians that he remained in Germany to give a number of recitals and solo appearances in various cities. Joachim, Nikisch, Richter, Fiedler and others welcomed him as a very brilliant new star.

After that, under Auer's guidance, Elman made many tours; in England he played at a command performance before the King and Queen; in Finland he played a recital in Auer's own stead; at Vienna, in France — everywhere his tone was remarked as of rare beauty.

* * *

He made his American debut at New York on December 10th, 1908, with the Russian Symphony Orchestra, playing the Tschaikowsky concerto. This first appearance was followed by twenty-one others in New York City! Crowds surged outside the halls after each concert to see him. His success was immediate and his popularity tremendous. "His tone is lava-like in its warmth. He paints with many colors. United to an amazing technical precision there is a still more amazing emotional temperament, all dominated by a powerful musical and mental intellect that is uncanny." So wrote James Gibbons Huneker of Elman.

His father made the debut in New York more memorable for Mischa by presenting him with a Stradivari violin of 1721 which had once belonged to Joseph Joachim. Elman has also another Stradivari violin, the label dated 1717 but believed to have been made in 1727, that was once in the possession of Madame Récamier, said to have been presented to her by Napoleon. One of his generals, Marshal Molitor, owned it later. The violin was acquired by Elman in Paris, purchased for him by his wife while they were honeymooning in that city.

Mischa Elman made his home from 1908 till 1911 at the Knickerbocker Hotel in New York City, on the advice of his friend Enrico Caruso. This friendship began on an occasion when both had appeared before the King and Queen of England. Caruso maintained a splendid suite at the Knickerbocker and there the two often met to make music. They made a number of recordings together. In 1923, Mischa Elman became an American citizen.

* * *

When, in the course of our conversation, we spoke about modern violin playing, Elman was outspoken in decrying a mania for speed, saying that it presents a serious problem, one which should be understood by teachers and by them brought home to their pupils. "There is something radically wrong," he said, "in teaching methods that permit talented students to become obsessed with the idea that rapidity and speed are the great essentials. We know that velocity is one of the requirements — used in its proper place — but genuine development of technic

MISCHA ELMAN

may, I earnestly feel, be retarded rather than advanced by over-indulgence in the drive for its accomplishment.

"Perhaps," he qualified, "I should not place the blame entirely on the teachers: we cannot deny that the very nature of the instrument itself instills a desire on the part of the player to exhibit skill in fast execution as, also, it is the nature of the modern human to unconsciously be attracted to speed. Nevertheless, this very desire to play at fast tempos is responsible for slovenliness in execution, for lack of coördination between the two hands, and for a perverted approach to the emotional content of the music.

"I regret deeply," Elman expanded, "that the trend today seems to place too much stress on sheer mechanics. Students are prone to lose sight of the nature of their instrument as a medium second only to the human voice as expressive of tonal beauty. I would place strong stress on impressing pupils with the fact that the violin is a singing instrument — appreciation of its musical function should be cultivated and they should not be carried away by dazzling technical display.

"As an example, let us consider the Tschaikowsky concerto. How often we hear the opening phrases of the solo violin, those beautiful lines that precede the first enunciation of the theme, glossed over with little or no understanding of their meaning. As a lovely poem would become a monotonous recitation of mere words if inflection and phrasing were neglected, so can the beauty of this wonderful introduction — as well in fact of the later development of the theme — lose its meaning and become a matter of playing so many notes. If young violinists would think less of speed and display and study the music with the thought uppermost to interpret what the composer intended, they would have a better understanding of what the various tempo marks were intended to convey. When they allow the thrill of playing at break-neck speed to brush over the rapid passages, they are destroying the sense of the music and fail to give the true brilliance desired by the composer.

"Consider," he went on, "the first movement of the Mendelssohn concerto. It is marked 'allegro molto appassionata.' That is a general indication only. It is a marking for the entire movement as a whole, not necessarily for the first three lines of it. The fact of the matter is that playing the first three lines at that tempo would really spoil them; they should not be played very fast and they should not be played 'molto appassionata.' Starting from letter A in this movement (Auer edition)," he continued, "an over-excitement and lack of clarity is often caused by technical insecurity.

"I offer the following suggestions to students who find difficulty with a passage involving velocity, in which a disturbing mental picture is presented by the notes themselves: rewrite the passage, doubling the length of the notes, that is, writing 32nds as 16th, 16ths as 8ths, etc. Immediately, a new mental picture of the whole phrase is presented, without disturbing the musical thought, thus affording the student a sense of repose and

relaxation in his approach to the problem of overcoming the difficulty.

"Proceed then to practice, gradually accelerating the tempo. Many passages in the important works should be rewritten in this manner, for study purposes. The process of learning to play them with facility would be greatly simplified.

"In my own practicing," Elman divulged, "I have followed this procedure a great deal and I feel that in so doing it has been possible to probe more deeply into technical pitfalls that face the performer."

* * *

Etudes and technical material for the violin student is less plentiful than that available for pianists, but of what there is we should derive the best results in study.

Mr. Elman remarked on the subject: "The standard etudes for the violin are invaluable. We know how beneficial they are as aids in building technic, but their value as musical compositions is apt to be underestimated. They should not be viewed merely as exercise works, nor exclusively as the means of achieving finger and bow technique. Their musical structure provides an excellent basis on which to build musicianship, a knowledge required in the study of the standard solo literature. Although these etudes have no accompaniment their harmonic background is very strongly expressed in the studies themselves. This should be made clear to students; teachers should present a theoretical analysis as each study is taken up and it is extremely helpful if they provide a simple accompaniment on the violin or the piano, thus offering a harmonic background. The student should be taught to feel or imagine it within himself as he practices.

"Let us take the Rode Caprices. Each one concentrates on a particular phase of violin technic and at the same time offers an excellent step in the development of sound musicianship. With them, as with many of the other etudes and studies, the harmonic element is often missed by the student. He should ask himself," Elman went on, " 'Why am I practicing this study? What will I gain from it?' And he should be able to find a satisfactory reason. The technical value of many studies is obvious, but I am referring now," he said, "particularly to those where their actual value is obscure. Quite often, one study may include several important features that are beneficial in various ways. By varying the bowing, adding or changing slurs and other details, any etude may be found valuable to study in several ways."

I asked Mr. Elman to play certain passages from various concerti for us. At close range one becomes aware of his phenomenal control in altering the degrees of finger pressure in the left hand. I say this because there were certain moments when I sensed a relaxation and at others when it seemed that he was applying great finger strength. Still again, it appeared as though he were barely pressing on the string. I mentioned these observations and Mr. Elman stressed the importance of controlled finger pressures.

"I have given this much thought," he said, "and it is surprising to note how much easier difficult shifts become when pressure is lessened. Not only do we get greater facility, making certain passages become clearer, more distinct, but it is also possible to obtain different tone colors or shadings by varying the finger pressure.

"We should," he went on, "consider another related principle — the division of weight. When we hold the violin we apply pressure to the fingerboard with the fingers and there is a degree of pressure on the neck with the thumb and the left side of the first finger. Also, we exert pressure on the chin rest with the jaw bone. At the same time, there is a certain intensity of pressure by the fingers holding the bow and a definite amount of weight applied on the strings with the bow. It is extremely important that these pressures and weights are correctly applied."

Elman continued: "Under tension, during the execution of difficult passages, we may handicap ourselves if these varying pressures are not logically distributed. The pupil should experiment by lightening or increasing pressure at one moment with the right arm, and at another moment, with the left hand. Some surprising results will follow. Finding the right combination helps to make troublesome passages become comparatively easy to master."

After a moment's thought, he went on: "There are many ways where intelligent approach and thoughtful consideration can overcome physical handicaps. Certain passages require concentration exclusively on the left hand, without troubling about the right, and vice-versa."

I interrupted: "We have the problem of coördination between both hands, of course?"

"Indeed, that is of the greatest importance. However, there are moments when we cannot avoid paying attention to one hand exclusively, and at another time to the other. It depends upon the difficulty confronted as to how far coördination may be obtained.

"For instance, consider the passage in the Glazounov Concerto (Auer edition, published by Carl Fischer) on page 9, next to last line. One seldom hears it played smoothly in the crossing of the strings. The left hand here has nothing to say; the difficulty does not lie there but in the right.

"Many times there may be problems which involve the left and right hand at the same time. The player must ask himself 'what has the right hand' or 'what has the left hand to do?' In many cases the natural tendency would be to stiffen the right arm. That would bring failure. A relaxed bow arm with a firmer left hand might solve the problem, or vice-versa."

I questioned Mr. Elman about the reaction of pupils to working on scales — how they long for a magic formula that would obviate the necessity of their practice of them. I had discussed this with many of the virtuosi. As Elman is recognized as one of the great outstanding natural talents, I wanted his view.

"Of course I believe in the value of scale practice," he declared. "I be-

lieve strongly in their importance. Much can be accomplished by selecting difficult passages from the great works and practicing them, but nothing can take the place of regular scale practice, playing them single and double stopped, and in various bowings. Naturally, they are a drudgery, yet only when regarded as such. It is always well to devote some time to playing scales before one begins to practice on repertoire pieces. A feeling of security is generated, as well as a high sense of orderliness in technic and an intuitive familiarity with the fingerboard.

"There are artists endowed with natural facility. This does not, however, assure them of infallibility. Speaking of dependability," Mr. Elman added, "there is something else I would like to touch on. Why is it that even great artists occasionally break down in a particularly difficult passage? The trouble there," he pointed out, "is largely psychological. A certain doubt unconsciously arises regarding a certain passage in a composition which definitely affects finger control in its performance. We need to experiment with places where such danger signs to good performance exist, not necessarily devoted only to the fingering and bowing, but to the end of removing uncertainty and fear of them from the mind.

"If a change of fingering will help to do that," Elman suggested, "by all means adopt it. Be mentally alert before reaching the point of danger. As an example, the chords in the opening phrase of the fourth concerto by Vieuxtemps provide an instance where mastery of one's dread will enhance ease of performance. Add something here more than mere left-hand facility. Enjoy playing them! Think of producing beautiful tones while playing them, especially in the high positions."

Critics are agreed that the world has never yet produced a violinist with tone to surpass Elman's. The analysis of tone is a complex matter. It will be of interest to discuss Elman's vibrato. He uses his wrist exclusively, evenly and effortlessly. I suggested a few words on the subject and he said: —

"I regulate vibrato on a note to the extent of the feeling I wish to express. Not more, not less. The extent of vibrato should be in proportion to the intensity of the note in its relation to the whole phrase. A vibrato that is continuous, becomes monotonous and meaningless. Vibrato should be used with discretion — certainly not on every single note! And even when vibrato is being used, there must always be differing degrees of intensity. Some violinists have the idea that continuous use of vibrato expresses playing with 'feeling.' On the contrary," declared Elman with warmth, "many notes lose their musical value when over-emphasized. 'Lifeless' notes have their importance, so that others that follow will be high-lighted by contrast."

* * *

We spent a long session talking about program building, a subject Elman seemed to enjoy.

"The perfect opening of a violin recital," he told us, "is something

from the Classic school, for instance, the Handel Sonata in E major. Of course, in performance of the first movement we need something more than just beauty of tone. We want a sincere type of intensity and serenity. We must always bear in mind that temperament has its restful moments. In the second movement violinists are inclined to rush the tempo. Here we desire a classic exuberance, not a hectic commotion. The Bach and Handel Allegros are lively, but not fast. Some musicians and critics are guilty of general misconception in that regard, entertaining false ideas of their tempi. Let us," he asked, "consider the first four sixteenth notes. The up-stroke is usually weaker than the down-stroke and usually less distinct. Detaché passages of this sort played with impurity can only falsely give an illusion of velocity. Spontaneity can be achieved only when there is clarity of each individual note! In the last movement, the eighth notes must be played with sprightliness and crispness, without lessening their purity.

"I consider an ideal program one which does not include 'arrangements.' As a rule, I am not in favor of them," the artist confided. "A program which is well balanced and which includes works written specifically for the instrument might be one like this:

I. Handel Sonata, in E, or A, or D
II. Cesar Franck Sonata
III. Bach Chaconne
(Intermission)
IV. Conus Concerto; or Vieuxtemps' V, or IV
V. Saint-Saens' Introduction and Rondo Capriccioso."

"That," I said, "is certainly a violinistic program, isn't it?"

"Yes," Elman replied, "it is a program for violinists, and each number is a fine piece of music too!"

He went on: "The well-rounded program should include the various styles and periods of music. A violinist will be able to show his versatility in these various styles. A great artist," he said, "has an inexhaustible literature to which he can resort in order to create beauty. To play Hejre Kati in the right style is as subtle as interpreting Bach in the manner which his music demands."

* * *

Mr. Elman turned to me questioningly: "Let us turn to a different subject. It is with regard to music criticisms, or reviews as we find them in the press of our different cities. Just what is an artist supposed to get from them? What does the layman learn from them?"

"Well," I said, "The critics write their columns often as routine matter, directed to that portion of the public who are interested in musical affairs. Many of these, whether they attend certain concerts or not, are anxious to obtain the views of the critics. It may help them to develop a sense of discrimination or it may inform them about new works performed. Their thoughts are, at least for the time, focused on music while they read, and may be influenced to hear certain music, and what to

listen for, particularly if the critic himself is a trained musician and describes his reactions honestly and impartially. Naturally, people who do not attend concerts depend on the press reviews for their information."

He interposed: "Critics, it seems to me, often assume the position of possessing an ability to tell artists how to improve their performance and give the impression that they know as much, or more, about compositions as the player does himself! One welcomes criticism by a qualified critic. Unfortunately, however, we know that newspapers are not as careful in choosing a music critic as they are in picking a sports writer or one on political affairs. If a political writer would make the mistakes a music critic frequently does, he would be summarily dismissed. The newspapers seem more concerned about the music critic's journalistic style than about his musical knowledge." Then, "One wonders, when a man spends a lifetime, or a student spends years in preparation for public performance — as the case may be — if it is fair reward to be 'torn apart' without, too frequently, sense or justification. Especially since this disservice is so often from persons unfitted to judge either the player or his performance."

Mrs. Applebaum asked: "Do you not think, however, that a concert artist should carefully read the reviews throughout his tours? They reflect a changing psychology found among the people of different localities and offer a guide that may be helpful in the preparation of future programs, in showing what the likes and dislikes of audiences are. They differ largely, as you know!"

"Yes, yes, I do know!" Elman answered. "I can see some value on those grounds, yet I contend that while artists, distinguished and world renowned, do not fear the barbs of unfavorable criticism, many aspirants to fame, though deserving, have had their careers seriously retarded, in fact sometimes utterly ruined, because of unkind words by newspaper critics!"

* * *

As of our era, Mischa Elman stands well in the forefront among the greatest of that remarkable group of violinists who have contributed to make the name of their teacher, the late Leopold Auer, forever famous.

ZINO FRANCESCATTI

To know Zino Francescatti well and to be with him frequently, leads inevitably to absorption of his enthusiasm and intensity. He is ardent. He places his hand abruptly to his cheek to think. His eyes shine. He epitomizes the vivaciousness of the French. One is at once aware of his genius. Of medium height, he sits with his somewhat stocky body upright always.

Mrs. Francescatti is always at his side. She is an excellent violinist and travels with him on his tours, is with him back-stage, and accompanies him to recording studios, where, he says, she sits much more tense than he, listening to every note.

Francescatti speaks warmly of his mother, who is a violinist also, yet it is of his father René Francescatti of whom one gets the more vivid picture. He was his teacher, his only one, and vituperative most of the time.

"Yes, it was my father who was most critical of me. I will tell you how he was. He was never satisfied. I never played well. You understand, never to his taste. If I played scales, they were out of tune!

" 'Play it slowly!' he would demand. For one hour once, with him at my side, I was twelve or thirteen, I remember, I played the G major scale, three octaves.

" 'Not in tune!' he shouted. I played it again.

" 'Your shifts, your shifts! What are you doing!'

"My face became as red as his. 'I give up!' I yelled, and ran.

"My mother was very ambitious for me. She was a good violinist and would walk about through the house playing. Sometimes five hours a day. My father taught all day. He had studied with Sivori, the pupil of Paganini. So my father's pupils played all day, my mother played, and I played. The violin was part of my life!

"Between my mother and father there was friction because of my love for the violin, but that did not stop either of us. She would teach me, when I was very young, that was, and I would play all that I heard from the others, concerto after concerto, before I was old enough to read the notes. We had a very big house, an old one [this was in Marseilles where Zino was born August 9, 1905], and each of us would be in some part of it playing the violin.

"When I was ten and until I was fifteen I studied at the Lyceum. That

made sixteen hours a day of work. I would practice before school, at 6:30 in the morning. But then once when I appeared too tired and pale to my father, he broke my violin!

"Of course, there was a time, I believe between ten and twelve, when ball-playing became much more fascinating to me than the violin, but that passed. My father was my only teacher and he had been my mother's teacher before me. He married her when she was seventeen; he was forty-six. I had one brother, a younger brother Raymond. The violin, however, was not for him.

"During the last year of World War I, in April 1918, my mother and I secretly arranged a joint concert with Marcel Dupré, an organist, in Marseilles. I was thirteen."

"Do you recall your program?" I asked him.

"Yes, I played the Wieniawski D minor concerto, the Wormser Suite, a brilliant work in Hungarian style, and the Wieniawski Polonaise in D."

"And your father, what did he say about it? How did it all turn out?"

"If I had not done well, I can give you my word, Mrs. Applebaum, it would not have been pleasant for me nor for my mother! My father stayed back of the Loge and listened and listened, and he knew after that, that nothing could stop me.

"Of course, he was happy, but also a little angry not to have been right! However, he did refuse to let me play in public or to give tours until I was twenty. I just worked hard at my music. Then he told me to go to Paris to make a living. He was sick then, and he wished me to take care of myself."

That was the start of the extraordinarily brilliant career of Zino Francescatti as violin virtuoso. He became known throughout Europe, South America, and in 1939-40 came to the United States to also triumph here. At his debut in New York in November 1939, with the New York Philharmonic-Symphony, he used the original edition of the Paganini Concerto, the edition which Sivori had given to his father and which his father had given to him. He was immediately re-engaged to appear with the New York orchestra for the following season as well as with other major symphony orchestras.

His trip here from Europe in 1941-2 with Mrs. Francescatti was filled with worried delays and tension due to the war, but at last they arrived to fill the host of engagements booked for him.

This evening with them proved to be a particularly enjoyable one, and yet was purely an evening of "shop-talk." Mr. Applebaum and Mr. and Mrs. Francescatti drew up a list of things to talk about. We were seated in the beautiful Studio in their pent-house on Central Park West in New York City, and Mr. Francescatti started at once on the difficulties of program-building.

Said he: "Young virtuosi are apt to tire of pieces too quickly. They do not nurse their waning interest, and are not concerned enough with doing something more, something extra with the music each time they play it.

"They should get into the spirit of real artistry and look always for perfection, and should try to improve the number musically and technically. And they should constantly experiment with fingerings."

He leaned towards Mr. Applebaum confidentially. "Many of the great artists do not have large repertoires but they put into them many years of meditation and work. Even with a concerto which is so over-done like the Mendelssohn, we are obliged to make a better performance each time we play it, to give it more finish and better detail.

"Another suggestion I wish to give. When a new number is included in a repertoire, just liking it is not sufficient. It should be viewed with the idea of whether it suits our temperament. Programs should be well-balanced and varied. It is not always easy to make a program interesting, since we are obliged to please most of the people in the audience. This will include laymen of two types, those who know very little about the art and those who are habitual concertgoers; then there are the violinists themselves, professional and amateur.

"And you know," he continued with a twinkle, "in preparing programs for various cities, we not only have to take into consideration what we played there the last time, but what the other artists have played there recently!

"In Texas a short time ago, Heifetz played the initial performance of an important concerto. A few weeks later, another artist appeared there and played the same concerto, and a few weeks later I came and played the very same concerto!"

We laughed at this, but he sobered quickly and added ruefully, "Of course, when you alter the concerto, you are obliged to alter a few of the other numbers on the program too!"

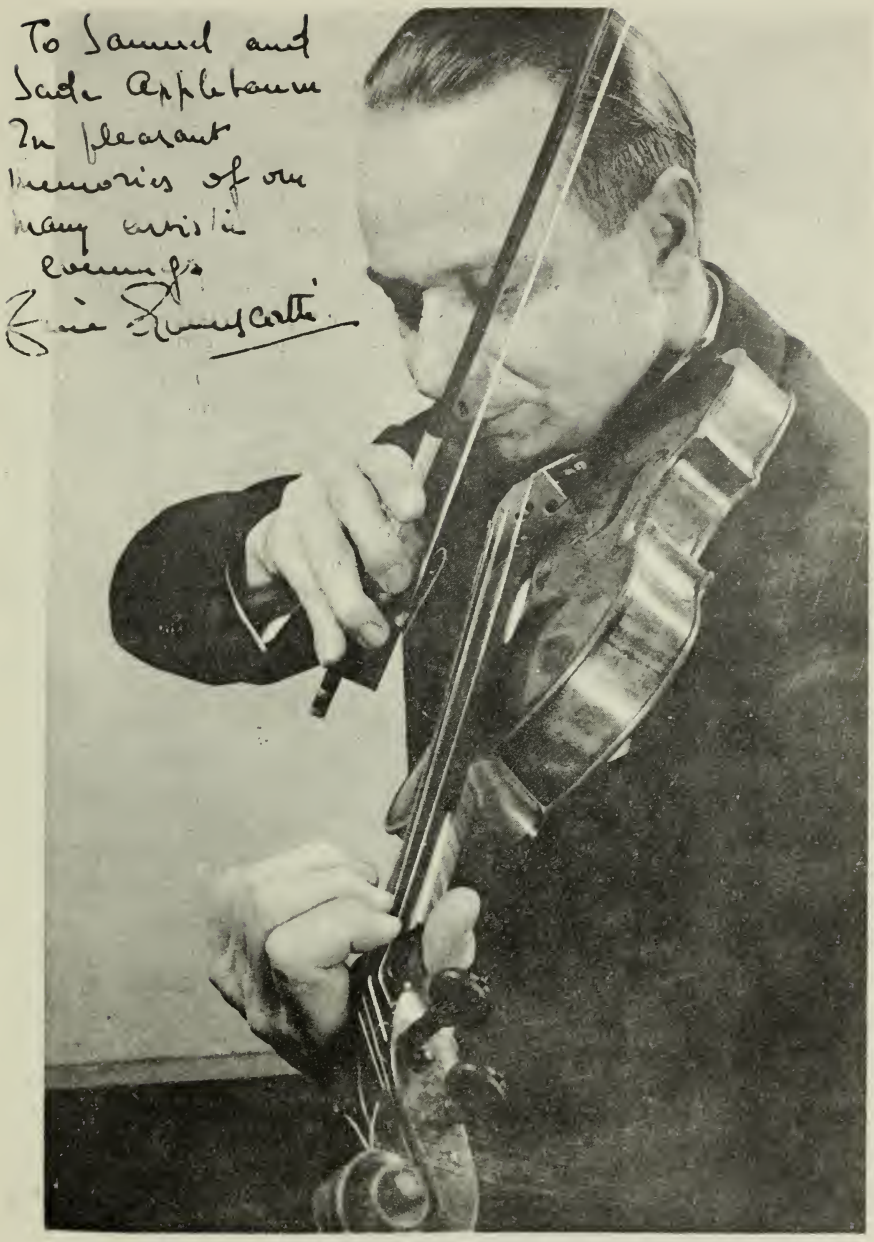
I mentioned program length, and he said, "Many violinists present programs that are too long. Audiences, because of acquaintance with music through radio, have better powers of enjoyment and concentration, and it is not necessary now to give them programs as long as before."

"About how long would you say a program should be?"

"A good program that takes seventy-five minutes without pause is plenty, because with intermission and time out for applause, it covers practically two hours, and that is quite enough.

"You know, Mr. Applebaum, I plan to experiment with my future programs. I feel the necessity for change in their set-up. I don't know how far I shall go, but I would like to get away from the conventional type of program."

There is no question but that he feels strongly about this. He was extremely interested when I told him about a program which I had recently heard. A well-known pianist who wished to introduce a modern work played it at the beginning of her program, followed it by the conventional groups of numbers and then ended the program with the same work. She explained that with the second hearing, the audience would become better aware of its thematic material and form. Francescatti was delighted with this.



ZINO FRANCESCATTI

Mrs. Francescatti was eager to begin discussion on the actual technic of violin playing. We chose first, bow change.

"A bow change at the frog in double-piano involves certain difficulties and a definite type of technic. A bow change in double-forte changes the technic. The changes, however, are very individual. In double-piano I feel that it is impossible to change inaudibly if the slightest amount of wrist is used. It must be done only by the fingers and with very little hair. In double-forte the entire hand performs the bow change, with flexible fingers, using about three-quarters of the bow width.

"From personal experience," he continued, "I find that it is not always necessary for the little finger to be on the stick. Bow changes at the tip in double-piano or in double-forte are, of course, much easier. I don't see any necessity for using the fingers. In bow changes at the tip there must be a peculiar relaxed feeling at the elbow. String changes should be made with the wrist and the elbow at the same level. A relaxed, well-coordinated bow arm will permit the player to play the first movement of the Sixth Bach Sonata unaccompanied for quite a length of time without getting tired."

Mrs. Francescatti brought up the staccato. "Ah, the staccato," he interrupted excitedly. "There are many different types of staccato, but I am amazed at how Americans are charmed by the fast 'nervous' staccato. There probably isn't a pupil in America whose eyes won't glisten at the mention of it. So many people struggle to achieve it!"

"And do you think, Mr. Francescatti, that it is possible for everyone to develop a good staccato? What is your opinion?"

"I'll say one thing about it. Some violinists have an innate feeling for it and they don't have to work to get it. But I shall never forget what my father had to say about it. 'Do not complicate this bowing in your mind. The theory is very simple. A staccato is one note attacked a little with the fingers and stopped, then faster and faster, that's all.'" He chuckled reminiscently at the memory of his father.

"If it becomes faster and faster and the notes are clear, it is perfectly all right, no matter what happens with the arm," he continued.

Francescatti smokes constantly, lighting one cigarette almost immediately after the other. Now he laid his cigarette on the tray, placed his finger to his cheek and screwed up his eyes with thought. "There is one type of staccato which I prefer, though, and that is the 'flying' staccato! In this bowing, the bow is lifted from the string, and is absolutely different from the conventional. Here the bow plays half the game and of course, it must be controlled, since the bow is thrown off the string and is then made to rebound. It may be compared to the sautillé. This bowing is performed slightly above the middle of the bow.

"And do not use more than two inches of bow," he added. "While it can never be so fast as the 'nervous' staccato, it is more natural in a violinistic way. Unfortunately, we do not hear it enough, as so few take the trouble to develop this scintillating, sparkling stroke." As he said this, I thought how like him the stroke was, vivacious and spontaneous.

"Practice it first slowly about two inches above the middle, making sure that the wrist is supple. There must not be the slightest tension of any sort. If you find yourself getting tense and stiff, relax and start all over again. And it is best to start slowly," he said.

"Bounce the bow in eighth notes with the forearm, but with the wrist slightly flexible, pressing the first finger firmly on the bow. The forearm takes an active part, but the wrist has only a passive action. Gradually, then, get it faster and faster.

"Master this stroke by practicing it in one spot," he advised. "No matter how many notes are to be struck in the same bow, do not go beyond two or perhaps at the most, three inches. As the speed is increased, the bow requires more control, with the little finger pinching the bow.

"At the same time there is an increased pressure of the third and fourth fingers. If there are many more notes to play, it is a good idea at the same time to feel that you are reducing the extent of bow, or rather the idea is to play as many notes as possible in as little bow as possible."

I asked him how long a violinist should practice this each day and he said about fifteen minutes. Knowing that young pupils are apt to become impatient, he cautions pupils not to try to get it very fast in the first week or so.

"Give me one or two illustrations where you would use the 'flying' staccato," I asked him.

"That isn't the point! Wherever there is staccato to be used, I use it, first to see if I will like it better – and what do you think? Most of the time I do!

"Almost all of the time I can make it fast enough to use in every place. Of course, in arpeggio type passages, this bowing becomes more difficult, but with practice it can be mastered here. Do you know, I prefer to use the 'flying' staccato in the last movement of the Mendelssohn Concerto and in the Paganini Concerto, as well as in the Souvenir de Moscow and even in the third page of the Wieniawski D minor Concerto!"

Francescatti's 'flying' staccato is really amazing. I have never heard anything like it. He has a way of starting it slowly and getting it faster and faster, with remarkably good quality.

He picked up his violin to illustrate for me from the passages he had mentioned, and certainly I preferred the 'flying' staccato then!

"Mr. Francescatti, if I were to ask you what the most important criticism is that you could make, or rather, let me put it in another way, what the most important suggestion that you could give to pupils who have studied for a few years, what would you tell them?"

And I sat back and relaxed for a second, expecting him to think about my question, but he excitedly exclaimed, "non, non, I do not think about it, I will tell you now. The best advice I could give is to learn the second, fourth and sixth positions much better. If I were to test one hundred players who have studied for the same length of time, what would I find? That the second, fourth and sixth positions are the weakest. I am positive they know the third and fifth positions better, and this should not be.

"Then there is something else. The third and fourth fingers are always much weaker than they should be. They must be developed by hard work. They should be practiced three and four times as much as they are. This work must be done when one is young and when the little finger can be developed, as you know how much more difficult it is when one gets older.

"When I was a little boy," he recalled, "I did a great deal of work in the second, fourth and sixth positions, and the Sevcik Opus I, Part II.

"Why should we avoid the fourth finger in pieces? As a theory, it is bad. Why not strive to equalize the strength of your hand? When one has a good strong hand one can take whatever finger he likes!"

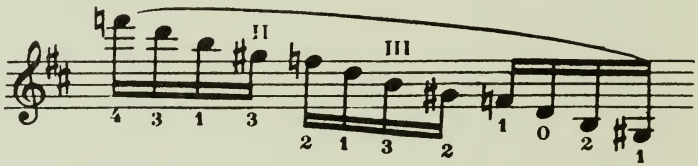
We smoked quietly for a few moments, then I asked him what he would like to say about fingering in general that would be of value to students.

"Good!" he exclaimed. "I should like to! There is a tendency all over the world to view left hand technic by compartments. Too much stress is placed on the individual position. After we learn a position well, the important question then is the development of facility in the position above and in the position below it.

"Perhaps we can call this the principle of adjacent positions. Let me repeat, if we are in the fifth position, we use that as the focal point, and then we train ourselves to do anything that we wish in the fourth and sixth positions, while our hand remains in the fifth. One does not require a big hand to do this. Any hand can do it with flexibility and with training. This is what I have to say about it. First learn the positions and then forget about them!

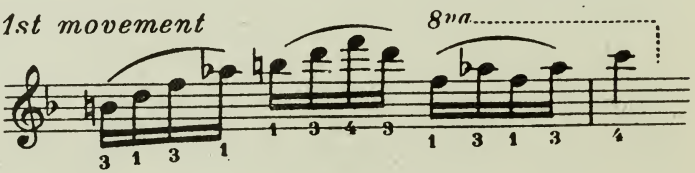
"Also," he continued, "I like the idea of 'stepping into' another position instead of shifting into it. As an illustration, here we have a diminished seventh passage from the Ernst Concerto which I will finger as follows:

EXAMPLE 1



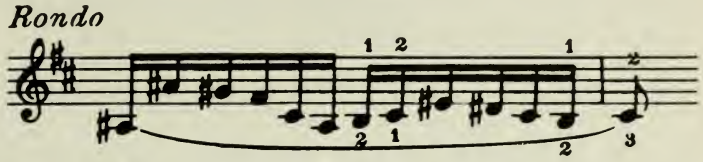
"While we are talking about fingering, I should like to point out a few instances from the Symphonie Espagnole by Lalo which will exemplify the type of fingerings which should be used more frequently. In the following example, we can enhance the accents by this fingering:

EXAMPLE 2



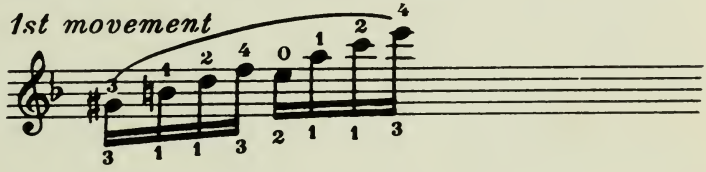
"There is a type of shift that must be avoided and which we could put under the heading of 'false accents.' They tend toward inefficiency of execution. The bottom fingering is the conventional, but inefficient one. The top fingering is more musical and even, and certainly much clearer:

EXAMPLE 3

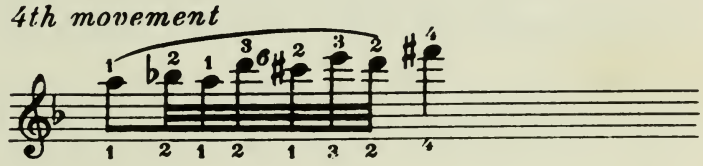


"In the following examples, by means of the principle of 'adjacent fingering' we can successfully play them with a little practice (top fingerings). The bottom fingerings are conventional:

EXAMPLE 4



EXAMPLE 5



"In the Rondo of this work the passage in octaves which is to be found eight bars before the 'poco piu lento,' gives us an excellent opportunity for a fingered octave study. This is certainly a far better way to do it for public performance because it avoids slides. Why should anyone be afraid of fingered octaves when with a little practice on a passage like this one, we can present a more secure and clearer performance?"

"You know, Mr. Francescatti, that makes me think. I believe in our teaching we are apt to teach fingered octaves a little bit too late."

"Ah yes," he agreed, "I think that as soon as a pupil knows how to play regular octaves reasonably well, he should simultaneously study fingered octaves with them. Yes, I do believe that."

* * *

We walked out to the terrace overlooking the Park and Mrs. Francescatti brought our drinks out to us. He had spent most of the day before recording for Columbia, and we talked about it.

"In making recordings, what was your most important observation?" I wanted to know, and he did not hesitate a moment to say, "Rather than call it an observation of mine, I shall tell you of something very important that I learned after listening to some of the records I just made.

"The nuance problem is solved in a different manner when making recordings than when playing publicly. The dynamic marks require a different technic. When making a crescendo from piano to forte, the range must not be so great, or rather let me put it this way, play forte most of the time. If you wish to get softer, become a little bit softer. If you wish to make a crescendo, only get slightly louder, since there must not be a wide range of dynamic expression.

"In a concert hall, of course, there is no limit. When making recordings, it is so very easy to overdo. While playing in this manner, it may sound dull to the human ear, but the microphone picks up the subtle, tiny nuances. A little inflection which would be considered a shadow of what you would do in public, and you find that it is just right for recording!"

I was very much interested by this, and it occurred to me that he might wish to comment on his relation to the symphony orchestra when playing in public. Again, without hesitation, he spoke rapidly, "I am surprised at the extent that I change my bowings when I play a Concerto with orchestra, and then when I play the same one with piano. In my mind I have two versions of the same work, one for orchestra and one for piano.

"For one must do something against the big resonance of the orchestra. Twice as much power is required for the violinist when he is being accompanied by the orchestra. The orchestra does not stop like the piano does. It resounds. With many passages," he concluded, "I use two bowings where only one bowing would be required with piano."

* * *

JOSEPH FUCHS

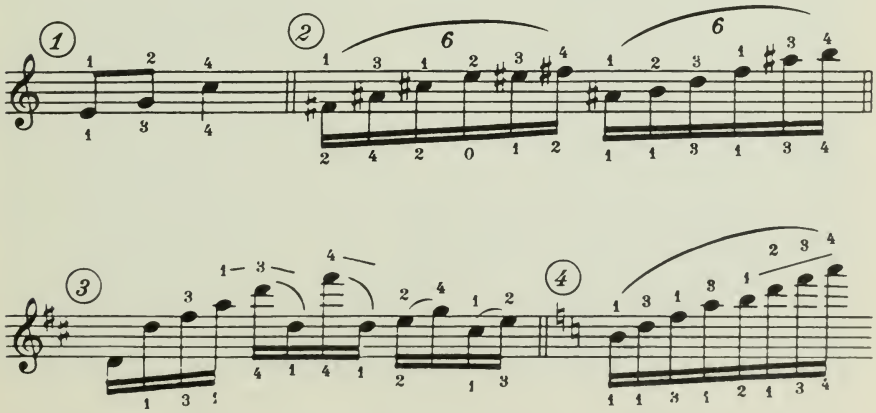
Joseph Fuchs is emphatic in discussion. He discourses eloquently and with marked pleasure, upon the multitudinous matters of technic and interpretation. His musical life has been full and varied, and throughout, he has probed and analyzed the problems of violin technic and artistry.

Mr. Fuchs is sturdily-built, rather stocky, with a manner which suggests restraint and quick keenness. He has the fine head of an intellectual; thinks quickly, and his rejoinders are almost staccato. He is serious, not easily amused, but when he does laugh, it is spontaneous and pleasing. Almost at once, he is serious again, eager to resume discussion.

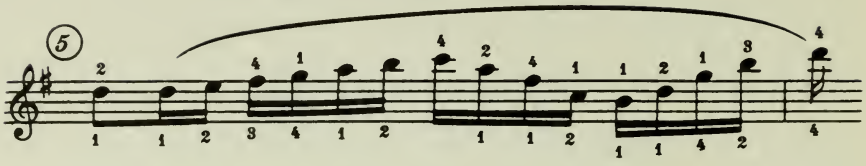
"Generally speaking," he pointed out, "violin technic has evolved to a point where elements of piano technic have to be introduced in order to attain greater precision and cleanliness in shifting."

"Do you mean," I asked, "that you would use a different finger for each note?"

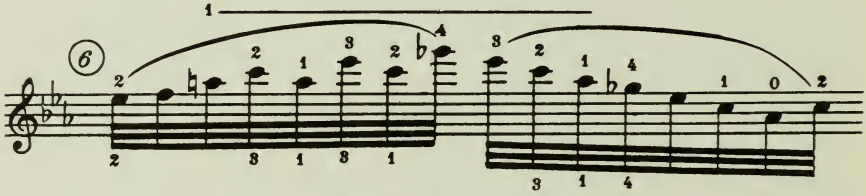
"Precisely, and particularly so in fast passages." He leaned forward. "Consider these examples. Compare the lower fingerings, which are the usual, and the upper fingerings, which are in accordance with the modern concept of left-hand technic."



Mendelssohn Concerto



Paganini Caprice No. 17



"But would you necessarily feel this way about singing passages?"

"No. In a singing passage I wouldn't concern myself so much with this, but would use fingerings for the purpose of tone color. It is important, however," he added, "to be able to play intervals such as a minor third with any two adjacent fingers. All fingers should be trained to play various intervals," he stressed.

"Half positions," he continued, "are a natural bridge between all positions. A half position is a means of eliminating glissandi, and, in my opinion, should be used not only between the first and third positions but in between all positions as one goes up; fourth, fifth, sixth, etc., and also *between* those positions. We can close all these hatches by extension fingerings. As I see it," Fuchs emphasized, "a half position is just another name for extension fingerings."

I asked him then, "What material do you use to warm up with?"

"You may be surprised, Mr. Applebaum," he replied. "Aside from using three octave scales and arpeggios, which are the basis of all violin technic, I use a lot of the technical material written by Schradieck. They are not used quite so often these days, yet I would advise violinists to renew interest in these exercises. They are extremely helpful."

"What have you to say about left-hand finger action itself? You had some very interesting comments on finger action when we talked recently, and I would like a resumé of your thoughts on this phase of technic."

"I hope that I can make myself clear; but this is how I feel about it: We want our fingers to fall on the fingerboard so that when the bow is properly applied to the string the tone is produced with clarity and solidity. Now, just how are we to accomplish this strength? I daresay that it is achieved once the finger is down on the board not by virtue of strength we apply to the blow, but rather by the ability to let the finger fall on the string like a hammer, in a relaxed position, with the exception, of course, in extensions."

JOSEPH FUCHS

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"I have always considered it dangerous," I remarked, "for violinists to practice with the idea that brute strength is essential in striking the fingers down on the board as hard as possible."

"I agree with you," said Mr. Fuchs. "There should be resilience, not brute power; precision, a spring-like drop, like a woodsman with a heavy mallet, who tests his blows to determine how hard his stroke will drive. One man may look as though he is breaking his back, and another will appear to be just dropping his mallet. It takes a peculiar flip. No," he emphasized, "forcing the fingers never did much good."

"I note," I interposed, "that your left hand is so relaxed, even though the finger pressure is firm."

Fuchs smiled as he looked at his violin on which he had just demonstrated his principle. "No one is in a position to give a reliable performance in public unless the left hand in technical passages is relaxed. When a violinist works on a very difficult problem he will naturally practice it in a slow tempo, gradually increasing the speed. But no matter what the tempo, the player should always feel he has the facility for even greater speed.

"Another example of relaxation, one of the greatest importance, is the development of endurance when practicing. A Perpetuo Mobile provides excellent material for the development of endurance, but never," counselled Fuchs, "should the violinist fail to concentrate on maintaining a relaxed left hand."

"What," I questioned, "have you to say about the relationship between fingered octaves and regular octaves?"

"It is well-known," he replied, "that fingered octaves are much more important than regular octaves. Personally, I would use fingered octaves most of the time as they are generally more logical. Of course there are passages where, for certain effects, the regular octaves should be used. In the octave passage of the Mendelssohn concerto which occurs in the 1st movement I do not use straight octaves. They never sound well. Certainly there is more clarity achieved with the fingered octaves."

"What about the vibrato in relation to fingered octaves?"

"I find that it is just as easy to vibrate on them if the hand is relaxed. I consider them another phase of extension fingering."

"For the three-octave scales, what fingering do you use?"

He replied, "I should like to see every violinist start every scale with the second finger, except, of course, the As and Gs."

I asked if that hadn't been referred to as the Paganini fingering.

"Yes," he said, "and I believe that it was at the time of Spohr when the fingerings were changed." Then he remarked, "One of the real problems of scale playing, aside from crossing strings, is the downward shift. I consider this a very important matter to discuss. Downward shifts on the violin may be compared to the action of preparing the thumb in playing scales on the piano. The principle here is, that the thumb must move ahead of the shift and the fingers must be contracted. For example, in a C major scale, if we are to shift down from the F with the first finger to the

E with the third finger (I refer to the F and E in the third octave on the E string of a C major scale) the third finger must contract and dovetail with the first finger. The finger that is to perform the shift, which in this case is the third finger, actually displaces the first finger. That is the principle which must be applied to all downward shifts. One finger is substituted for another. No trace of any shift will be heard if this principle is properly applied."

"And regarding four octaves scales," I questioned. "What would you ask youngsters to do to insure their being able to play the fourth octave without having the thumb leave the neck of the violin?"

"Let me say this: When you are in the fourth octave, and the thumb is off the neck, you are 'teetering on top of a bridge, ready to fall in the river.' Young violinists with the habit of releasing the thumb from the neck can go up the four octave scale smoothly enough, but," Fuchs decried, "cannot get back with that smoothness. Their inability to keep the thumb on the neck and still play the fourth octave is generally attributed to a short thumb."

"Shouldn't this skill be developed early in their technical stage?"

"Indeed! More attention should be paid to the development of a more flexible web between the left thumb and the first finger. More concentration should be placed on the development of this web. And the shorter the thumb, the more flexible the web should be."

"I note you shift so very smoothly on all parts of the fingerboard!"

"Yes, I have a large stretch between my thumb and first finger which enables me use my first and second fingers in the highest positions without removing the thumb from the neck. The secret of the remarkable shifting of Heifetz, aside from many other factors, is the tremendous resiliency between his thumb and the first finger."

Joseph Fuchs was obviously pleased when we turned to consideration of the right arm. "The right arm," he spoke earnestly, "we know how important that is! A violinist's entire expression, a violinist's individuality, speaks through the bow arm. Through the bow arm he expresses his innermost feelings and emotions. Yet so many erroneously believe that if they have a good spiccato and staccato, etc., they possess a good bow arm."

"How do you mean that, Mr. Fuchs?"

"Well, it is imperative that violinists realize that if they can play these various strokes, they have mastered only a small part of the over-all role that the bow arm plays. For a violinist must have a supremely expressive bow to play all the various nuances with ease, to make the most subtle gradations at any part of the bow. If he has a fine bow arm, he can play a pianissimo and make a slight crescendo or diminuendo at the frog, or the middle, or point whether playing up or down bow!

"I would go as far as to say," declared the artist, "that the greatest players are those with the finest right arms, not with the most skilfull left hands! An excellent bow arm has not only power, but sensitivity, subtlety, and refinement!" he reiterated emphatically.

"A most valuable thing for violinists to think about," I agreed. "And

now, if I were to ask for one suggestion for present-day violin teachers, what would it be?"

He replied, "I have listened to many talented youngsters during the past two years. You remember, the other day you visited here, I had just returned from the Juilliard School. It is evident that many of our etudes and exercises tend to encourage the development of traditional technic, and it often follows that the violinist finds himself unable to do justice to contemporary concertos and pieces. The half positions can and should be used in all etudes. The teacher should know and utilize all the possibilities. This would help enormously in the playing of modern music."

We generalized about contemporary writings, and talked of his experiences with new works; as soloist, and previously, as concert master of the Cleveland Symphony Orchestra under famed conductors.

"Now that you spend your time exclusively as solo artist," we remarked, "you might enjoy recalling those days, and analyzing for us the requisites of a concert master, so that young aspirants may profit by your experiences."

"First of all," he replied, "every concert master should be a good soloist, for most orchestras require the concert master to appear as soloist. He must, therefore, know the standard concertos from memory."

"Aside from that, what would you consider of major importance?"

He considered for a moment, then replied, "I would say that the concert master must be able to anticipate every wish of the conductor. He must know just what the conductor wants many times before he even expresses it. A glance from him is usually an indication of a certain wish. The concert master must comprehend that wish and know how to carry it out.

"A good concert master must be a very sensitive musician. He must have complete control of his instrument, and, he must be a born diplomat. The conductor's job is to rehearse the orchestra. The concert master, who is second man in the orchestra, must aid in many ways in carrying out his desires.

"He must exert his influence as an artist and as psychological go-between the conductor and the men in the orchestra. For definitely, a concert master can automatically add or diminish from the distinction of the string body. If he is not a distinguished player and musician, it is amazing how the entire violin section will play in a superficial, haphazard manner. If the concert master is not sure of himself, but the first cellist and violist are sensitive musicians, there will certainly be friction. Even the bass section can be similarly affected."

"I should like to ask you, Mr. Fuchs, to discuss the concert master's responsibilities with regard to bowings."

"The concert master must be so knowing, that when he sets a bowing,

the first cellist and the first violist as well as the violin sections, will respect his decision and will automatically adhere to it."

"Do you refer specifically to passages played in unison?"

"Yes. Naturally. The concert master must be a skillful and musicianly editor. I found from experience that the first cellist and the first violist resent the concert master who imposes his will on them openly. But there is much less cause for friction, if the concert master is reasonable, and if they respect his musical knowledge and general 'know-how!' "

"What of the dynamic marks in relation to the concert master?"

"That is an interesting phase of his activity. His attitude towards every dynamic mark must be slightly and subtly different. Everything depends upon his sensitivity in measuring various gradations."

"Isn't it so that if the music is marked pianissimo, the concert master is to play it a little louder than the others in order to exert his dynamic sensitivity?"

"A concert master should play his passage in such a way," Fuchs replied, "that the quality of his tone should be more prominent, but — and this is important — he must have the judgment not to allow his tones to protrude above his section. His piano passages should be *richer in texture* than that of the others, but he must be most careful, always, not to be heard above the others. There are times, in fact, when the concert master should play softer than the rest of the strings."

"Do you refer to accompanying passages?"

"Yes. The good conductor always strives to keep his orchestra below any solo part in the music, and the first to realize this should be the concert master. He must often play in a manner that is almost inaudible, in order to have a basis for hushing the rest of the section. So you see that a conductor relies upon the concert master to use the degree of tonal strength necessary for controlling the rest of the section.

"Then, in the case of chords, it is the concert master who indicates just how strongly a chord is to be played. If the strings are a little too loud in any one particular passage, instinctively the conductor's hand goes to the concert master, because he knows that he is immediately in a position to regulate the tonal volume of the strings behind him.

"That is so important," Mr. Fuchs stressed, "for everything that the concert master does must be done with authority. If the style of the composition being performed is of a strong, powerful nature, the concert master's attack must be very incisive, almost knife-like in its precision. For his attack determines the attack of the entire string body. Every attack he makes must be sure and authoritative, and yet," he counselled, "it is incorrect for him to place accents or sforzandi in order to arbitrarily hold the rhythm. This often makes for bad ensemble.

"Also, the concert master must know his orchestra thoroughly. He must know the characteristics, the peculiarities of each instrument. He must

know that with the flute, the attack is immediate. That with the clarinet, it is often late, because of the greater column of air. He must have a deep knowledge of orchestration for he is often called upon by the conductor to co-operate in the correction of various scores. A very broad knowledge, then, is indeed essential!"

* * *

Joseph Fuchs was born in New York City, first in a family of five children. A sister, Lillian, and brother, Harry, are well-known in the musical field as concert artists.

Joseph had a violin of one-eighth size, already cherished by him when he was only four years of age. A year and a half later he appeared before a delighted audience, none more enchanted, however, than the little performer himself. There was no question about the affinity between boy and violin, and not many months later he received a scholarship at the Institute of Musical Art, now the Juilliard School of Music, where he studied under Franz Kneisel and Louis Svecenski. Fuchs is now a member of the Juilliard faculty.

Upon graduation when he was seventeen, Joseph decided to utilize prize money of one thousand dollars he received, for a trip to Europe, where he concertized. The trip was successful, and he returned home to devote himself to music-making here.

He accepted the post as concert master of the Cleveland Symphony Orchestra under Artur Rodzinski. By his consummate musicianship and virtuosity, Fuchs added vastly to the elán of that excellent organization.

Inevitably, however, solo playing claimed him, and he now devotes all of his time to appearances with major orchestras and to recitals throughout the country. He is a founder of the now very successful Musicians' Guild, which receives highest praise from critics and audiences. Fuchs also records for major recording companies.

CARROLL GLENN

"Eugene," commented Carroll Glenn as we chatted in our library awaiting Eugene List's arrival, "has found the difference in our instruments extremely interesting, like the lack of percussiveness in the violin, for example. He is getting intimately acquainted with the violin through marriage, and thinks it the more difficult instrument of the two—at least," chuckling, "the more exasperating!"

Later, Carroll and Eugene disclosed their exciting plans for performance of works written expressly for them, works for the two solo instruments with accompaniment by orchestra.

"It is a practically non-existent field. But we have wanted to play together with orchestra, for a long time. In discussing it with composers we find they like the idea at once. On consideration, however, it presents problems to them; they cannot approach it either as a violin concerto or a piano concerto.

"Paul Nordoff became interested in the idea in concerto form," added Carroll, "whereas Manuel Rosenthal, the French composer and conductor, rather fancied a Rhapsody."

"The idea of a Rhapsody was suggested by you, Carroll," interposed Eugene, "to present the facets of the European tour we had just finished."

"Yes, it is a 'Theme and Variations,' in which there is a wonderful Hungarian variation for violin exclusively," Miss Glenn continued enthusiastically. "The work starts with a short introduction; the violin sets the theme; then a brilliant piano variation followed by a Viennese variation for violin and piano without orchestra. Then orchestra alone. Next a Scandinavian variation, after which a very brilliant Italian Tarantelle, and the work ends with an exciting Finale. It contains arresting effects with piano and percussion instruments; also, in one variation, the tuba has a very brilliant part.

"The name of the work? It is interesting! A Latin name, Aesopi Convivium—Aesop's Feast, a fable. The Nordoff work is a Concerto in three movements: The Children, The Lovers, The Dancers (American Cake-Walk.) It is very American in feeling and material," Carroll declared with warmth, "and we feel it is perhaps his best work; very ingenious. The Rosenthal score is more difficult technically for the violin; yes, quite dissonant, and very original. Rosenthal played the violin himself before he became a conductor."

"Do you feel you soon will have a group of important works for both to play?" Sada asked.

"Over a period of time, we know we shall. However, we should like to play these two works for a few years. And if we meet a composer who is particularly interested . . ."

Technical discussion with Miss Glenn followed. Tone volume was our first consideration.

"I firmly feel," the young artist spoke emphatically, "that in much of our early training we do not stress tonal volume enough. And this is absolutely essential in the early stages. Too many students are trained to play 'nicely.' Not enough energy is put into bigness of tone. The grand ideal of a great concert player, like Ysaye, is not kept in mind enough!"

She recalled how Edouard Dethier, her teacher, had ordered, "More and more tone is what I want!" To him there was never enough volume. His object was to build a big, tremendous tone, and then refine it.

"Work on volume should be accomplished in the early years," she enjoined. "Too many play 'prettily' and are being trained to play only 'prettily.' On this subject, I was interested to read the opinion of Leopold Mozart (the father of Wolfgang) in his book on Violin playing. Published in 1756, Leopold Mozart writes:

> " 'Finally, I must remind you that a beginner should at all times play earnestly, with all his powers, strongly and loudly; never weakly and quietly. . . .
>
> " 'It is true that at first, the rough character of a strong but as yet unpurified stroke greatly offends the ears. But with time and patience the roughness of sound will lessen, and with the strength of tone the purity thereof will be retained.'

I am grateful that Mr. Dethier trained my bow arm unremittingly with bow exercises by the hundreds, applied also to scales and double stops."

"The teacher must implant in the receptive pupil the conception of a big tone," I said.

"Yes, if one conceives of a large tone," she quickly agreed, "one eventually develops it."

I asked, "After developing a big sound and large tonal palette can a violinist retain the chamber style of a good ensemble player?"

"It is a rare artist who is able to develop the strength and brilliance of a Wagnerian tenor and still sing a Mozart trio with sensitivity and restraint. I think most people will agree that, generally speaking, a brilliant soloist is not the best ensemble player, either by temperament, training, or habit."

"Well," I reflected, "exactly how is a big tone produced? How do we apply the pressure to get a big tone? For to produce it, we need to apply strength, and to apply strength, there certainly cannot be too much relaxation of the right arm."

"We must," she assented, "apply weight to the bow without tensing the bow arm or the right hand. The weight falls from the shoulder and upper arm onto the wrist which takes the brunt of it like a strong and flexible

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spring. The weight is filtered through the wrist and redistributed as it is needed into the hand and fingers."

"And the index finger on the bow?"

"I feel that the middle finger of the right hand, and not the index finger, is the more important of the two fingers. If the violinist concentrates all the weight in the first finger, the result is likely to be a squeezing of the bow and consequently a tension in the tone."

"And to develop a more coordinated relationship between the wrist and the middle and first fingers?"

"I would ask the violinist to practice long bows. From the frog to the middle of the bow, he should transfer the weight through the wrist to the middle finger only—the first finger to be held entirely off the stick. Then as he approaches the middle and goes on to the tip of the bow, the first finger is added to the bow and as one approaches the point the weight necessarily is transferred more to the first finger. This is a good exercise to convince the student how unnecessary it is to squeeze the bow and how much volume of sound (of the best quality) weight alone will produce. Another interesting experiment is to lift the first finger from the bow and then play chords on three strings—down bows in the lower half of the bow. When Mr. Dethier first had me do this bowing, I was astounded that I could play three-note chords with weight alone and with no pressure from the first finger."

Carroll Glenn uses her bow arm in a most authoritative manner, with dynamic force behind each bow stroke.

When I queried as to which stroke she considered most valuable for development of an authoritative bow arm, she said, "The whole bow martelé stroke is, to my mind, most important, as it is almost impossible to play a good one unless the bow arm is working with relaxation and the proper 'form'."

She then related how, when she was eleven years old, she spent all Christmas Day, the entire afternoon, working tediously on the full bow martelé stroke, while her teacher, Mme. Felice de Horvath, visited with her parents. "I can remember the tears running down my cheeks and on the violin," she said a little ruefully, and then broke into quick laughter with us.

"May I repeat," Carroll Glenn counselled, "the most important factor in developing a big, strong tone is complete relaxation of the right arm and hand."

"That is not easy," I said, "particularly when we want a certain amount of tension with the left hand, and a degree of lightness with the right arm."

"That is an interesting thought, for in a soft passage there is quite a tension in the left hand. I believe many passages in classical music require more left-hand tension, and right-hand relaxation."

"Let's cite an illustration."

She considered. "Well, here is one. It isn't classical music but illustrates the point. The first movement of the Sonata by Cesar Franck for violin

and piano. In this movement the left hand must be very tense while the right arm just floats along the string, completely relaxed.

"Another very interesting point is the role which the left hand plays in the development of a fine legato. One generally thinks of the legato in terms of the bow arm, but it is amazing how much the left hand contributes to it." Then, "A broken arpeggio is a good illustration of left-hand skill in the development of a smooth legato.

"In the change of positions," she continued, "it is the precision in the fingers and the swiftness of the left-arm action in shifting, that means a great deal to the legato."

"Let us recommend a daily study for the development of left-hand legato," I suggested, and she replied, "Scales each day in broken thirds, particularly in the flat keys, so that one uses no open strings."

I said, "It occurs to me that the slow practicing of sixths develops a certain finger facility conducive to the development of left-hand legato."

"I agree. Playing in sixths smoothly in the first position requires that both fingers act in a coordinated manner to arrive at their respective notes at the same time. We hear so much double-stopping that is out of tune. I wish," she decried, "that we would all be forced to play double-stop passages exactly in tune in the early stages. It is a fine habit to establish."

"Do you mean that most students do not do enough double-stopping, or that there is not enough care exercised in their practicing?"

"I mean both!"

"And intonation in double-stopping?"

"Well, with careful and slow double-stop work, one learns there is a natural tendency to play certain notes out of tune. Let's take a series of thirds in various positions and on various strings. Play them slowly and and in separate bows, and listen carefully to the intonation. The chances are the notes played out of tune are those one has a natural inclination to play out of tune. These should be carefully studied and remembered, but first of course, we must admit this tendency to ourselves."

"Sometimes it seems that students create mental hazards in the performance of double-stop passages," remarked Sada, and Carroll answered, "I am inclined to agree with you. It is one's attitude toward double-stopping which should be corrected. Certain double-stop passages will become easier than single-stop sections, if considered rationally.

"In a double-stop passage, one finger really helps the other as far as intonation is concerned. It is often easier to play certain double-stop phrases in tune than to play a fast single-note passage in, let us say, one of the Mozart concertos. At any rate, it would be a great help if apprehension in connection with double-stopping could be eliminated."

* * *

We discussed velocity for a while. "Of course it is much easier to gain speed in the left hand when the fingers are strong," she stated.

"Let us assume, Carroll, that the player does have strong fingers. For

I have seen," said I, pupils with wonderful trills, fine strong supple fingers, who find it difficult to develop velocity."

She asked, "Are they able to take their fingers from the string quickly enough?"

"Yes, they can do that, and yet . . ."

"Then I believe it is a question of finger pressure. To develop speed in technical passages, the player must be able to lighten the finger pressure on the notes which have just been played, and apply enough finger pressure on the note being played, to give it sufficient clarity. Any further finger pressure on the note being played hinders velocity. As to the other fingers, they must completely relax their pressure and be carefully poised so as to be able to leave the string quickly."

I questioned her about the use of a shoulder pad. "I have discarded it," she replied, and I asked why.

"I find that when I use a cushion it makes my left hand lazy and, in addition, less accurate. Dispensing with it has the effect of demanding an additional effort from me to secure a smooth legato of the left hand."

"You feel then that an additional burden on the left hand is not a detriment but an advantage to left hand technic?"

"Exactly. It strengthens all the muscles of the left hand. When one experiments with holding the violin without a cushion and persists long enough, it is surprising how much comfort there can be in resting it between the jaw and collar bone, with the weight of one's head relaxed down on the chin rest. The left hand balances the scroll end, between the thumb and whatever finger is on the fingerboard, forming a strong arch of the left hand. When I play in the higher positions, and for some changes of position, I need the assistance of the shoulder in balancing the fiddle. I have heard it said that women in evening gowns (who do not have the advantage of a man's tailored shoulder) really need a shoulder pad. Personally, I have found that a large folded silk handkerchief or scarf fills this need excellently. It protects the skin, absorbs the inevitable perspiration induced by concert performance, and does not offend the eye of the audience."

"I recall," I said to her, "you had some interesting thoughts on the matter of cushions—you told us the experience of a friend who had dispensed with one."

"Yes, indeed, that was an enlightening experience as it goes to show that a serious player can continue to learn and improve as long as he keeps his mind open for a new and better idea. To illustrate this point, let me tell the following story. During one Christmas vacation, a violinist friend came to play a recital program for me, requesting my suggestions for improvement. She had recently discarded her shoulder pad during a course of study with a new professor. Teasing her about making herself so uncomfortable, I took my fiddle without a shoulder pad (I had always used one formerly) and said—'Why look how impossible it is!' "

" 'But no,' said my friend, 'it's not; if instead of trying to raise the violin to your chin, you instead drop your chin and the weight of your

relaxed head down onto the chinrest!' To my astonishment, she was right. I immediately, after she left, experimented some more, and a week later at an AGMA benefit concert at the Metropolitan Opera House, played my first concert without a shoulder pad. I have never used one since. Of course, I encountered difficulty at first with changes of position, and skips of the left hand—as this hand now shared much more responsibility in keeping the violin from falling to the floor. At first, I was unable to make skips of position accurately, or to play well in the higher positions. But with practice I learned the important fact that when the thumb helped hold the violin, it was forced to maintain contact with the violin neck. This eventually brought about an automatic measuring and checking of distances by the thumb. It was forced to move more quickly. And it *did* move more accurately than formerly when the shoulder held the violin and the hand could gradually slide up to the desired note and feel around until it was attained!"

We now brought up for Carroll Glenn's consideration a matter we have discussed with several of the artists; the subject of music teaching today in America.

After some consideration, she said:—"In music teaching today, perhaps more so than at any other time, insufficient stress, I feel, is being placed upon the musical message inherent in a composition. We all are impelled by existing high technical standards to do what is required to develop a basis technic. But during the formative period, the player should also concern himself with what he is trying to say in music.

"Just as it is very difficult to develop a fluent technic in later years, so is it nearly impossible to develop a musical imagination which has lain dormant too long. A child should be influenced to think artistically and to respond emotionally to music all through the formative years while the physical technic is being molded. For it is an interesting fact that the more emotion which is unleashed, the more difficult it becomes to play accurately. And a young person whose technic functions only when he plays in a detached, cool, and calm manner is as badly off as if he were not so well equipped physically."

"In other words," said I, "the two facets of the art must be developed hand in hand."

"Indeed, yes! For there is the other extreme. Such exclamations as 'Play music! The rest will come! Do not concern yourself with technical details too much!' That, of course, is obviously dangerous, and such a player will never be able to give pleasure to others who have to suffer, listening to his sloppy playing."

"But, getting back to music in America," I said, . . .

"I have gone through the country, and have had good opportunity to study the results of music teaching throughout the United States," Miss Glenn summed up, "and I must say I have found it very encouraging.

"Due to the 'decentralization' movement which is very strong just now, many of our finest music school graduates are shaking the dust of the big cities from their heels. They go instead to smaller cities and colleges where

they are a boon to the generally over-worked private teachers already there. Instead of being one of hundreds in New York or Chicago, they become the hub of musical life in a smaller community—and an important influence on the young people. Incidentally, their own lives are frequently more comfortable, as everyone knows it is no hardship to exchange a small apartment and a city sidewalk for a little house on the edge of town with a garden!"

"What do you think about the public school music work now so well developed all over the country?" inquired Sada.

"Personally, I consider public school music the one most important musical development in America recently," replied Miss Glenn. "Due to it, most of our young people are quite literate musically and many exceptional talents have been discovered right in our school bands and orchestras. I remember that at the Juilliard Graduate School, our first oboe (who was later to become first oboe at the Metropolitan Opera) was the discovery of a New York Public School music teacher."

"Well, what about the violin in public school music?" I wanted to know.

"Of course, the strings have lagged behind the winds, because of the earlier start necessitated," Miss Glenn observed. "However, I am wildly enthusiastic about the work done in this direction—particularly in the middle-West. They are now teaching strings in the first and second grades and getting fine results. Incidentally, they say that the performance of the 2nd grade string quartet is a show-stopper at PTA meetings!"

We often had heard Carroll Glenn laud American audiences. "You cannot go anywhere in America today and play a 'bad concert.' Even in the small towns there is enough musical knowledge to demand fine players for their many concert series. In every audience there are people who know exactly how the works should be played. Surprisingly enough," she pointed out, " a large portion of the audiences everywhere are young people. Indeed, America is musically alert!"

"Hundreds upon hundreds of towns through the country present Community Concerts Series annually. And from the standpoint of the artist," Miss Glenn declared, "these are an excellent medium, as in addition to presenting famous stars, they help provide a large outlet for the development of young American artists."

We were delighted with her views as we talked further, and we reflected how nature is never parsimonious with her favorites; how generously she hands gift upon gift to her select, so that here was a young woman, delightful to look upon, stimulating to talk with, and wonderfully appealing to listen to when she picks up her violin and bow to play.

Carroll Glenn, distinguished American violin virtuosa, began the study of the instrument at four. She was born in South Carolina, a direct descendant of Charles Carroll of Carrolton, Maryland, signer of the Declaration of Independence. Her mother was her first teacher. At seven, Mrs. Glenn took Carroll for weekly lessons with Mme. Felice deHorvath

at the University of South Carolina, sixty-five miles from her home in Chester.

When she was eleven years old, the gifted young girl was accepted as a pupil of Edouard Dethier at the Juilliard School of Music in New York City. At sixteen, accomplished and ready, she gave her debut concert in New York, and continued then to achieve major triumphs as a concert artist. She is winner of four major music awards, the Naumburg Foundation, the Town Hall Endowment, the National Federation of Music Clubs, and the Schubert Memorial. She has played with major symphony orchestras both here and in Europe under eminent conductors. Her accomplishment is great, and her fame keeps expanding.

One likes Carroll Glenn instantly, intrigued by her zest and gaiety, as by the earnestness which underlies what she says. Her repartee is quick; her manner keenly spirited. This vibrancy, linked to a piquant face and lithesome figure, results in strong appeal.

When she appears upon the concert platform, a radiation of femininity plus dynamic intensity, kindles a dramatic enthusiasm in her audience. A great deal of concert activity since the age of sixteen involving many cross-country tours and European concertizing, association with great personalities here and abroad, such are some of the elements that have moulded her into a matured and fascinating virtuosa. Her outlook is rational; she has an intelligent sense of values.

For her grace as a woman, for her light heart and keen mind, as for her sympathy and sweetness as a wife, fullest accolade of praise is tendered Carroll Glenn, brilliant American concert violinist.

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Face to face with a phenomenon, there are of course no words. A sweep of feeling, but no words; a quick, heartening alliance in some way, at some small cognizable juncture, with his thrilling power, which springs, reassuringly, from the same source as do our own finite abilities.

Yes, Heifetz is as human as the rest of the human family. As fun-loving, as witty, as dour, as dissatisfied. As addicted to good dress, good things to eat, to pleasant recreation, as yearningly eager to make his good, better still!

We were with him back-stage after a concert, those few quiet moments before the excited approach of young and old from the audience, for a look, for an autograph, for the enchantment of being close to him.

A lad of about fifteen was coming diffidently toward us. As we met, in that large, back-stage, quiet area, he stared at Mr. Heifetz before he attempted to speak. When he opened his mouth, nothing came. He tried again, but could not say a word. Heifetz looked at him, at us, smiled at the boy and said broadly, "Well, here we all are, anyway." The boy found his voice.

"Mr. Heifetz," he said steadily then, "I am here to represent my art class in school. My drawing of you was chosen as the best in the class. Will you please autograph it for us?"

Heifetz took the extended paper and looked at it quizzically. Then he looked at the boy for a moment, looked down at the picture again, and smiled at us, his small half-smile, suggestive of a fraternal wink.

"Yes," he replied reassuringly, "I'll autograph this for you. I'll be glad to. Let me see, does this look like me? Well, almost! So I'll autograph it 'almost-Heifetz'." And so he did!

Heifetz has genuine modesty. He is tremendously interested in his audiences. He comes on the stage and walks off it as one seriously doing a most serious job, giving the audience of his art, sharing with them the music, and its measure of spirituality.

Once, following many encores, we heard him reply thus seriously and plainly to an enthusiastic outburst from one of the group surging about him, "I worked hard, didn't I?"

He will not over-sentimentalize his programs, will not over-feed his audiences on music which they desire, but which has been over-done. He feels strongly about raising the musical level, about broadening hearers to new musical sensitivity.

So that when a gentleman who said he represented a musical organization and had two requests from them, asked Heifetz if he would kindly include among his encores the Hora Staccato and the Schubert Ave Maria, Heifetz answered, "Both requests denied." Then, as though to lighten his apparent bluntness, "Don't you think people have heard these numbers enough? However, I really am sorry, but it will be a long time before I play these numbers again."

Does Heifetz present an anomaly? Is he a paradox? Is it unnatural for genius to be so self-disciplined as he is? So meticulous? Or is it consistent that he be so, that he subordinate himself to his music? So that unimpeded by personal agitations, unhampered by physical idiosyncracies, he may be the better medium for the glory that has to flow through him? It amused us at one time to see his keenness at play. He had picked up the program for his evening's concert and was looking it over. "There are two words missing," he said at once. "Really?" worried his manager, "I examined the program carefully." We wondered what could have gone amiss. "See," said Heiftez, "they have omitted 'Victor Records'."

He believes, with Emerson, in keeping keyed to constant growth, so that development need not come in shocks. "One must learn a fine discrimination," Heifetz says, "to perceive the value of real things, and to know what to classify as unnecessary. To arrange one's life so that one can have peace; that is the art which makes for enduring happiness.

"I detest any kind of waste—of energy, time, money or of nerves. This is where the judging of essentials comes in, clearing the way to make room for peace. Deciding what you want most, at the expense of lesser things."

He has disciplined himself well. During concert intermission, he will lock himself into a room, sit down and smoke a cigarette in a very relaxed manner. His mind is compeletly at rest. He seems to shoo away every bit of fatigue. A few minutes before he is to go on again, he walks out briskly, and chats spiritedly.

Heifetz is a sentimental man. He treasures immoderately the tiny violin he first studied on, the little instrument without strings, without bridge or tone, but with inestimable meaning for him. And for the world.

He is a wilful man, not to be swerved from principle, musical or human. He spends endless time perfecting a musical phrase, going to it again and again to extract all meaning, color, pure essence.

Heifetz gave himself as a "musical soldier" for the duration. This meant dressing in uniform. With a few hours to spare, Heifetz went to the movies. Half-way through the picture, he was still blushing because the ticket-seller had taken reduced rate from him, against his strong objection. "Reduced rate for soldiers," she said.

Following a concert overseas, he preferred to remain with the boys, to eat with them, talk with them, even "jam-session" with them musically. He refused two invitations to dine at the Officers' Club. "I am here to be with the boys," he said. And they loved him!

He can laugh at himself. "Once, during a European tour, I had taken with me a rather distinguished-looking Negro valet. I was asleep in my

compartment on a train passing through Switzerland, when the porter knocked. 'What is it?' I called, only half awake. The porter opened the door and asked, 'At what hour does His Highness wish breakfast?' For the moment I thought I had been mistaken for a member of the nobility travelling incognito. But on questioning the porter I found that the entire train was under the impression that my valet was a Maharajah, and that I was merely a member of his entourage!

"And on the Fiji Islands, they were so obliging, posing for me in their homes and out, at tribal ceremonies, and at play. I got some wonderful films of the aborigines. I assumed they had never seen a camera before, much less posed for one. But as I was packing my equipment, the 'head man' called on me. With palm extended, he blandly told me, 'I always get fifty cents a pose!' "

With twinkling eyes, he told us of the time in Seattle when the anxious waiter, hovering about Heifetz preoccupied at the piano) and about the slowly-cooling dinner at the table by his side, could not refrain from giving his musical advice to Heifetz. "I was experimenting with endings for my transcription of the Prelude of Debussy's 'L'Enfant Prodigue.' I tried low octaves, then high octaves, while the waiter worried about my dinner getting cold. When I had finished dinner, after deciding on the lower ending, and was leaving for the concert hall, there was a note lying under the door. 'Dear Mr Heifetz: The lower ending is better. Respectfully, The Waiter.' "

But not all are so sensitive to music. He once invited Sol Schiff to his home for a long session of ping-pong. Heifetz loves the game, and was delighted to play with the national tournament winner of three successive years. They played warmly for two hours. "Now sit down," said Heifetz to Schiff. "You've been so nice to me in your field, I'll try to repay you in mine. What would you like to hear me play?" And Heifetz looks rueful, yet elfishly roguish as he tells us that the ping-pong champion imperturbably told him: "Nothing. I hate music."

Heifetz had the ambition, at one time in his youth, to become a writer. To satisfy that craving, he makes notes, brief or lengthy, about what he sees, and feels and thinks. He of course, reads a great deal. In addition to English and Russian, he speaks and writes French and German well, and Italian and Spanish with ease.

He is proud of his "farmer-hands." Is elated at what they produce for him on his large Connecticut farm. And earnestly goes about with tools, determined to fix what needs fixing, to keep everything running smoothly, productively.

But he is not entirely serious. He is vital at auctioneering. "What a career he could have had as an auctioneer," groan his victims. "What psychology! He finds your weak spot and digs in!" Once a New York critic bought six pairs of riding breeches from the persuasive virtuoso-auctioneer. This man never rode nor ever intended to!

Heifetz and Albert Spalding once conducted an auction sale for the benefit of the Musicians' Emergency Fund. They sold personal belongings

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collected from famous people. Geraldine Farrar sent a fan given to her by one of the crowned heads of Europe. Lotte Lehmann donated the hand-notebook she had used for years in concert. Toscanini sent a favorite baton, Kreisler a pet bow and Godowsky his manuscript of "Alt Wien." Felix Warburg gave a fine Italian violin, Rachmaninoff, and Heifetz himself, supplied many rare items. The sale lasted for many hours, and netted almost $20,000.

His family will talk about Heifetz' love for the ridiculous, how, as a boy, he could perfectly imitate every professor and student at the Conservatory. How he loves to invent nonsense or "patter" songs, and to sing them in Russian. At get-togethers, they plead with him, not to play the violin, but to sing his own songs, the inspiration of the moment.

He loves theatricals and is wonderful at make-up. Once in a vaudeville skit given for the benefit of a settlement music school, he played the part of a gawky hill-billy, seeking admittance to a conservatory, delighting the audience with his acting and off-key playing.

At a party which the Heifetz family gave to celebrate their twenty-fifth year in America, Jascha acted the life of Paganini. Dressed as a baby, in cap and dress, he sat in a cradle and played a Paganini Caprice in a thin, childish tone, throwing his audience into gales of happy laughter.

We made a special appointment with Heifetz to see him in New York the day following one of his New York concerts, and we sat and chatted generally with him before we talked of technical matters.

"Undoubtedly people have come to you in all parts of the world bringing their talented children to play for you?"

"Yes, naturally. And though I am very busy, I like to give some time to the encouragement of talented children. Much of the time, I regret, it is discouragement. In early youth, it is clear whether the student should continue with music alone, or whether he should study music for the cultural benefit."

"Have you any particular method that you use to determine in a short time just how talented one is? We realize that you cannot take time to hear every one play many things."

"It isn't necessary," Heifetz interrupted, "for them to play many things for me to determine how much talent they have. I hear them play a three octave or a four octive scale. Now, just what do I learn? From this performance, I learn a great deal. I judge the finger action, the shifting, the string change, intonation. If the scale pleases me, I will hear something else."

"It is even possible to determine a player's temperament by the style and energy with which he plays the scale, in separate bows, or in slurred notes," we offered.

"Then, Mr. Heifetz, you would say that the scale is the most important phase of violin technic?"

"I most certainly would," he responded. "The foundation of everything is the scale. It includes the soundness of each position, and the coordination between the two hands. The scales should be practiced in three

and four octaves, minor, melodic, harmonic, and arpeggios. And of course, I should also like to stress the chromatic scales. Then, you know, there are the scales in all types of double-stops in thirds, sixth, octaves, tenths and fingered octaves, in major and in the two minors.

"The scales are all alike in any language, or in any method, so the two stand-bys like the Hrimaly and the Schradieck are fine. So you see," he reiterated, "how much work and how much time can be put in on scale work alone."

"Mr. Heifetz," I asked, "how much time would you expect a talented student to work on the scales of all these types?"

"I earnestly mean this," he replied, "I would have him practice about three-fourths of the time on scales. And with it I would incorporate the various other weaknesses that he may have. If his tone is weak, he could improve that through the medium of scales and long bows. If any particular bowing worries him, that certainly could easily be improved."

"If he had a half-hour's time to practice," I persisted, "how would you have him divide it?"

"If I had a half-hour's time to practice, I would work twenty minutes on scales in various forms, and on trills. The next ten minutes I would work on pieces, but then I would play only the difficult passages. Once your fingers are in shape and your right hand is in good form, you can do the pieces as well as your technic and temperament will allow.

"In America, Mr. Applebaum, most of the pupils seem concerto-conscious. And I almost feel that the tendency today is to try to reach artistic status before one is ready, and without the proper background. You and I know this is an absolutely incorrect attitude. The technical structure will eventually crumble."

Heifetz feels that we cannot over-estimate the importance of the trill. His own technical equipment is sufficient evidence that he has concentrated on his trill with each finger and in different positions. On two occasions, back-stage before a concert, I have listened to him practice trill exercises. Though this did not surprise me, it was evidence of how much good he obtained from trill practicing, and the tonic effect it had on his left hand in general.

I have watched Heifetz trill with various fingers at close range. From his work, I have made some observations which I feel violinists should consider. Heifetz varies the position of the wrist with different fingers when he trills in the first position. This might be, of course, an individual matter with him, but it may prove valuable for others to experiment with. As, for example, there is a decided difference in his wrist position when he trills with the first, or with the third.

I have noted also that in the higher positions the finger rises to a different height above the string than when trilling in the lower positions.

I believe it would be well for string players to experiment also with the different finger pressures. One artist has told me that his trill improved immediately when he lightened the pressure with the finger which was actually doing the trilling.

I wondered if Heifetz had any little original special studies for the trill. "Well," he replied, "perhaps the best studies for the trill and those I use myself are written by Carl Flesch and are used without the bow. There may be others, but these certainly produce the results that I am after."

* * *

"As to the vibrato, have you any comments to make?"

"You know," he answered, "I have devoted much thought to the vibrato, but always return to the conviction that it is part of each individual's musical personality, something one is born with, which comes more or less naturally, expressing one's temperament, whether warm, in overindulgence, or cold, in generally abstaining from its employment."

From my own experience it can be stated that players, both in the formative stage as well as those well advanced, unconsciously improve their vibrato if sensitive and susceptible to good example found in contact with other performers.

I can cite, as an instance, the case of an extremely talented young violinist whose vibrato was distressingly slow and who found difficulty in following the suggestions of his teacher (one of international fame) to speed it by lessening the width of the finger oscillations. As he was a member of a string orchestra I suggested that he take his seat by the side of another violinist who used a very fast vibrato. Through that propinquity he was able to attain speed (he admitted when I next spoke to him) which previously had seemed unattainable.

It has been possible for me to observe the Heifetz vibrato technique at close range during numerous occasions when I turned pages for his accompanist. Being keenly interested, I made mental notes, of which a few follow:

On long notes, Heifetz varies the speed of his vibrato; also, there is a slight change of finger angle for each speed, which prompts the suggestion that those intent on improving their vibrato might experiment along these lines.

* * *

I very carefully watched Heifetz's left thumb. Quite possibly much of his left-hand facility comes because of his extremely relaxed and highly sensitive thumb. Almost as if it (his thumb) had a mind of its own, always anticipating the next shift! Most of the time the position of his thumb is back of the first finger close to the nut, when playing in first position, about opposite the first finger placed at A flat on the G string At other moments, when poised for a shift to a higher position, the thumb assumes a forward position, opposite the first finger as if at A natural on the G string.

Watching him at close range, I noted also that he holds the bow with the stick in the second joint of the index finger. Occasionally, he permits it to come down even farther. He told me that, generally speaking, it

should be in the second joint. Of course, depending on the length of the fingers, this becomes an individual matter with every player.

Heifetz declared: "I believe people are a little over-zealous in observing certain rules — one position according to a certain method, a different position according to another. People ask me what method and style I use in bowing. I really haven't any idea! I really never have been able to find out what the so-called 'Auer method' is, even though I studied with him."

* * *

Discussing the subject of smooth bow change, he said, "Sometimes I wonder at the tendency of violinists to isolate the wrist so much. When changing strokes at the frog, you should have the feeling that the bow is a continuation of your arm, and part of the wrist. Just as the violin, on the other hand, is a continuation of the other arm. It should be the same as it is with a gun or a rod — it should become part of the arm. When the arm and the bow oppose each other, it then is an awkward pull, and you find yourself struggling."

I know violinists will enjoy what Heifetz has to say about the staccato bowing. "I think violinists can practice the staccato for a long time slowly, and still find it difficult to perform quickly. This stroke should be practiced slowly for only a short length of time. Then it should be practiced at full speed. It should be practiced quickly almost at once without the fingers.

"No," he reiterated, "it will not help your speed to practice it slowly. This stroke has nothing to do with the wrist. The wrist has to be kept out of the picture. It is a stiff-arm stroke exclusively, and the wrist becomes part of the arm. Just put the bow down on the string, stiffen the arm, and go at full speed. Control will come later. And in many cases it will help if the little finger remains on the bow, as on the up-stroke the little finger acts as a stabilizer."

"How about the little finger on the down-bow staccato?" I asked him.

"Well, in most cases, for the performance of the down-bow staccato, we lower the arm, and in most cases it is best for the little finger to come off the bow. For the down-bow stroke, the stabilizing effect of the little finger is not required. This freedom of the little finger is also permitted in the sautillé stroke."

"What material would you use for the staccato bowing?"

"Certainly we do not require any study books for it," he replied. "There are many interesting passages, for instance, in works by Wieniawski, which make valuable exercises for the development of this stroke."

* * *

That Mr. Heifetz has added considerably to the repertoire of the violin and piano is apparent by the published list of his transcriptions. That he has maintained a high standard of musicianship is evident by an analysis of his skill in transcribing. All one has to do is examine the originals first.

In discussing this with him on one of our visits, he commented, "I have been told that the piano parts of my transcriptions are very difficult.

But I feel that I cannot make them easier and still maintain my ideals. Even the violin parts are in many cases very difficult. Yet I feel that rather than lower their artistic value I would see violinists strive to attain the technic to play them."

He is an excellent pianist, and devotes a good deal of time to the piano parts of his transcriptions. In one summer he examined five hundred Scarlatti sonatinas for piano. A few months later he had picked twelve to transcribe for violin and piano.

"What a magnificient thing it would be," he said wistfully, "if I could add a few new concertos to my repertoire. But I console myself by working on my own transcriptions during the summer and during as much spare time as I have in the winter." He devotes much constructive energy to making his programs well-rounded, interesting, and even startling. His desire to add something new each season is very strong.

His repertoire is, of course, large and varied and his memory unfailing. I asked him which concertos he thought were over-played and he answered crisply that all the good ones were. "But," he added, "I would like to hear more of the Bruch D minor and the Wieniawski Concerto No. 1, the Conus concerto and the Spohr No. 8, as well as Bruch's Scotch Fantasy."

He smiled when I asked him how many concertos he has memorized and is ready to play at a moment's notice. "I guess most of the important ones," he said simply. We started to enumerate them, then talked of other things. Every few minutes he would return to it and say, "but of course, I play — etc., etc." I am presenting the list alphabetically.

Bach in A minor and E major
Beethoven
Bruch in G minor, D minor and the Scotch Fantasy
Chausson
Conus
Elgar
Ernst
Glazounow
Goldmark
Korngold
Lalo Symphonie Espagnole
Mendelssohn
Mozart No. 4 and No. 5
Paganini
Prokofieff No. 1 and No. 2
Sibelius
Tschaikowsky
Vieuxtemps No. 4 and No. 5
Walton
Wieniawski No. 1 and No. 2.

"Of these concertos, I often like to do the Goldmark with piano accompaniment. As for the Walton, I introduced it in this country. It was dedicated to me, as you know. I am very fond of it.

"And about the sonatas, I suppose I can say the same. I play most of the important ones. As for the six Bach sonatas unaccompanied, I love them all. Their value even as technical studies is unlimited, and they should be used more often by the advanced violinist. The world will never tire of them."

We discussed chamber music, and he disclosed that between concert tours he spends quite a bit of time playing chamber music "for real pleasure — like a bus-man's holiday," he laughed. "But seriously, when we talk of chamber music, how necessary that there be real communion between violinist and pianist! How important! There must be a subordination of each player to the serious music before him, and a fusion of both players into one musical personality, into one eloquent voice!"

* * *

To write of Heifetz's life is to recount innumerable concert appearances, to reckon countless scintillating programs, to talk of vast travel and of an endless sequence of tours. For he began his concert life very early, a youngster of about ten or so. During tours, he practiced — no time for boy's companionship with other boys. A dedicated life!

He was born February 2, 1901, in Vilna, Russia. When he was three, his musical need expressed itself openly. His father, a violinist himself, bought the child a little violin and started him on his lessons. Not long after, he was entered in the Royal School of his native city, and not long after that, in the Conservatory of St. Petersburg to study with Leopold Auer. And soon followed his concert tours. Berlin, with Nikisch conducting the Philharmonic in accompaniment, the Continent, the Scandinavian countries, and then — America . . .

When he stood before Americans for the first time in Carnegie Hall, that evening of October 28th, 1917, it was the beginning of a radiant era in our concert life. He performed the Wieniawski D minor Concerto, the Chaconne of Vitali, Paganini's Twenty-fourth Caprice, among others. Andre Benoist accompanied him. Richard Aldrich, then music critic of the New York Times, wrote: "There was a large audience, in which there were many musicians full of enthusiasm which was eminently justified. He is young, but in his art he is mature, and there is no suggestion in his appearance or his manner or his performance of the juvenile or the phenomenal. There was never a more unassuming player who demonstrated great abilities or one more intent upon his art and so oblivious of his listeners as he stands upon the platform.

"Mr. Heifetz produces tone of remarkable beauty and purity; a tone of power, smoothness and roundness, of searching expressiveness, of subtle modulation in power and color. His bowing is of rare elasticity and vigor, excellent in many details; as is his left hand execution, which is accurate in all sorts of difficulties. In his technical equipment Mr. Heifetz is unusual."

His prodigious technic has become enhanced through the years. Rounded by penetration, heightened by perceptiveness, great by natural endowment, his work has become with living, nobler still!

LOUIS KAUFMAN

Long before we became acquainted with Louis Kaufman or had heard him play, we were greatly interested in his concert programs. The list of new works which he has introduced is very impressive. He always has championed music of contemporary composers, both American and European.

"I always have been on the watch for new works," he told us. "Many of them are sent to me to examine, and when I hear of anything interesting, I seek it out. For example, when I was doing some recording with Rudolf Firkusny the pianist, we chatted about contemporary music and discussed Martinu's work. He told me he recently had introduced a few of Martinu's piano works. Also, that the composer had some works for violin which were unknown. Of course," he smiled, "that was all I needed to know. As soon as I arrived in New York, I visited the composer. After studying them, I gave one of these fine works, Concerto da Camera for violin, strings, tympani and piano, its first performance in America — at New York City in 1949, and in France at Paris in 1950.

"All contemporary work is interesting to me," Kaufman continued earnestly, "and for some of it, indeed, I have great admiration!"

"What quality," I asked him, "do you look for in contemporary music, particularly by American composers?"

"Well," he answered, "I like American music especially that has a tremondous amount of verve. I admire composers who handle the American rhythms in a strong and fascinating manner."

"The list of contemporary works you have introduced has been very unusual, and happily, your interpretative approach to them," I said, "is equally as interesting."

"With modern music, there is opportunity to do something in the way of a creative job with interpretation. Of course," he added, "I mean new music. Contemporary music that is new to a performer — it is then possible for him to create his own stylistic tradition."

"Naturally, it would be unfitting to the spirit of much of our contemporary music to play it with the same approach of the past," remarked Sada.

"I feel that way even about recent composers like Debussy, Brahms, Tschaikowsky," Kaufman averred.

"The complex organization of our civilization of necessity creates a new type of music and a fresh interpretative approach," I put in.

"Definitely!" agreed the artist. "We cannot interpret our contemporary composers with the same innocence as the earlier composers like Vivaldi, Corelli and others. There must be a real difference! This 'by rote of fingers' approach is, of course, completely false to the composers of other epochs, to their style and their music.

"I broke many of the 'book rules' on violin playing in the 'American Album' I recorded with Annette (Mrs. Kaufman) at the piano," revealed Kaufman with a smile, "and I did things which violated the standards of traditional approach. Yes, I felt that with much of this contemporary material one could not keep its vitality through a merely correct violinistic attitude.

"In our music today," expatiated Mr. Kaufman, "we are expressing the very nature of our present-day existence. We have to reflect the things about us. Even down-to-earth elements of the time we live in — our jazz bands, our hill-billy style, our night club cafés, and our little negro choir down south somewhere. Settings like these must exist in the interpretation of our contemporary music!"

Warmly, he added, "I greatly admired the late Elsie Houston, who sang Brazilian folk songs in a remarkably unique manner. From a vocal viewpoint she did many things which were outrageous. It was perfectly right, though, for what she was trying to express. She shouted and yelled and sang quarter tones but there was an expressiveness about her singing which stamped her as a great artist. Yes, I believe that a truly fine musician must be something of a character-actor, musically. The really fine interpreter should play his music to the best of his ability, in the appropriate style of the epoch and composer."

He paused for a moment. Mr. Kaufman is an intense, expressive person, precise in his manner, compellingly earnest. He continued almost at once, "I feel that the artist should also establish the hairbreadth differences between Schumann and Brahms, as between Debussy and Ravel. All these shades give stylistic nuances to the art of interpretation.

"Young musicians should approach more deeply the various epochs of music. I would even say that some should practice an hour a day less and devote that hour to learning the history, as well as the related arts, of the period. They should frequently visit museums. They should study the ideas of the philosophers of that period as well as the philosophy of the composer. All this will deepen their understanding of the work they are doing, the composition they are re-creating."

We met with Louis and Annette Kaufman many times, and observed how much of great interest they had absorbed through their world travels. Their views of modern painting, ancient and modern sculpture, their vivid comments on the various countries from many aspects, intrigued us. We know that they possess a splendid collection of modern American and French painting, as well as a collection of ancient pre-Columbian and Indo-Chinese sculpture from five hundred to two thousand years old. Questioned, Mr. Kaufman divulged, "I believe that I am the only violinist-member of the American Archeological Society."

When we began talk on violin technic with Kaufman, he gave this

word of caution. "Whatever new trends there may be in our approach to the problems of violin technic, youngsters should never neglect the basic study material. Once successfully gone through, it is not necessary to practice on technic more than a few minutes a day."

"The repertoire demands on a young player are so tremendous," I remarked.

He agreed, and said, "There are etudes which are not very well known, perhaps, which are wonderful for style and for elegance. Kneisel taught a series of etudes by DeBeriot that have much value. Then, there are others by Vieuxtemps and by Petri — a German violinist of the 1890s. There is an extraordinary set of etudes by Sauret and a famous set of enormously difficult ones by Ondricek (Czech). The Ernst etudes are real finger-breakers! And one should use, as etudes, interesting passages from the standard and modern repertoire, after studying the traditional apprentice material. I remember Kneisel warning me as a youngster to 'think about your hands! If they are slightly strained, stop!' He always cautioned his pupils not to strain their hands on anything that required excessive stretching."

I remarked to Mr. Kaufman that from my experiences judging violinists at contests I had the feeling that they were not lacking in good sound training so much as in lack of knowledge on how to apply the principles they had learned to their regular practicing.

"I don't think it wise to ever do difficult passages without learning the secret of warming up the fingers and making them as flexible as possible," Kaufman declared. "Sometimes a few scales played slowly with arpeggios, then four octave scales, will be enough to warm up well. Slow practicing," he pointed out, "is important, not alone for the purpose of intonation, but because it gives such a fine opportunity to analyze everything else. Unfortunately," he decried, "many players practice for the pleasure of hearing themselves play, and not with the idea of analysis."

We asked him to enlarge on this. "Broadly," he said, "I mean that analysis should take in the technical viewpoint, the tonal viewpoint and the stylistic viewpoint. These three have to be balanced. Of course, they are related. Violinists must interrelate these various problems.

"A specific example is just fingerings. Correct fingerings are not enough if they are merely the most efficient, technically. One should ask, do they give the right expression for the phrase, and is it suited to the style of the composer?"

"That, of course, would require research," I interposed.

"Of course. Now, shifting is not just going from one position to another. Each shift has to be treated intelligently. Shifts have great significance in relation to the interpretation of a melody. Each shift should be microscopically analyzed to determine how fast or slow it should be made in order to suit the musical sense of the phrase. Shifts are not to be studied only from the standpoint of speed. There is another element—the force of the shift.

"Melodic or singing phrases," he advised, "are also to be microscopically analyzed to attain the correct type of vibrato for each note, and to deter-

LOUIS KAUFMAN

mine the various intensities of the shifts. Certain notes, of course, demand faster vibrato than others.

"It is unfortunate that youngsters are not taught to be just as analytical of singing passages as of technical ones. It would certainly produce finer musicians!

"I feel that youngsters should be taught that a melody has to be worked on just as hard as any technical passage. In this way, interpretation would become more of an exact science. By considering interpretation from this standpoint, I feel we get genuine spontaneity. Every phrase, every note, has to be subjected to technical and aesthetic scrutiny," he insisted.

He went on, "I always have been aware of the close relationship between the vocal art and string playing, and always have felt that string players should scrupulously analyze the art of the great singers. I feel that the voice is the supreme instrument, the king and queen of all instruments, and that the great music of the masters should be approached from a vocal standpoint, rather than an instrumental. The closer one is vocal in the interpretation of a work, the closer one is to the true line of interpretation. One soon begins to feel that a simple melody may be played with profound thought.

"Let me be more specific about tone production. Sometimes I feel that a stiffly correct position of the left hand is not always desirable in lyric passages for phrases which require singing tone. The best part of the finger for tone is the fleshy part, and not always in the exact center, where one would usually play for the greatest technical efficiency. The sound must be governed by the angle of the finger on the string. Flattening the finger somewhat helps to achieve a certain type of tonal beauty."

We veered to a fascinating discussion of violins. Mr. Kaufman had a good deal to say on the subject, and stated firmly, "It always has seemed incomprehensible to me that such a great and noble art as violin making is so often said to have died with the Cremonese makers. My years of practical experience plus a great deal of serious observation, has taught me that the art of violin making is far from dead.

"I have played and admired the tonal qualities and excellent workmanship found in instruments by many contemporary makers. I would rather play on a fine modern violin—by modern, I mean produced within the last half century—than many of the older instruments which have been abused by accident and through the wear of time, and now remain sad caricatures of their original selves. Even if they are genuine works of the great old masters, their tone and response are hardly what their makers originally built into them.

"Certain types have lost favor with public performers. For example, today no concert virtuoso I know uses a violin made by Maggini, Stainer (even Amatis are very rarely used), to mention a few of the old favorites. The trend naturally continues to hold true to Stradivari with perhaps a preference toward his later works, the larger patterns of Guarnerius del Gesù, to Guadagnini and the Gagliano family. Later makers, like Storioni, Pressenda and Rocca are beginning to be taken more and more seriously by present-day violinists.

"I have long held that in our own country we have many fine contemporary makers. Italy can point with pride to some of her latter day makers, such as Bisiach, Antoniazzi, Fagnola, Scarampella, Oddone, Fiorini, Degani, Postiglione and Pedrazzini. These have produced excellent instruments well worthy of consideration for their tonal qualities. If one is patient and willing to take time and trouble to 'play them in' for a few years, and have them adjusted by reputable violin makers so they are at their best, one will have an instrument which will constantly improve."

"The instruments I speak of," Louis Kaufman amplified his discourse on modern violins, "are only a few of the many fine contemporary output. I do feel," he conceded, "it is impossible to duplicate the sound of a fine-conditioned old Cremonese instrument, but since these inevitably will become extinct, it behooves the young violinists of the future to turn to the new classification of instruments. Modern makers, be they of Italian or other nationalities, have maintained a vital link, I feel, with the best of the great art of their illustrious forerunners.

"It is a fallacious tradition," declared Kaufman, "that concert virtuosi must own a Strad, or a del Gesù. Joachim made his earliest success on a Guadagnini, Sivori, Paganini's pupil, publicly played on a Vuillaume given to him by Paganini, a copy of his own del Gesù. Ysaye played his earliest triumphs on a Guadagnini. Kreisler started his career on an Alessandro Gagliano. Heifetz made his brilliant New York debut and his first recordings on a Tononi violin. Francescatti made his American debut on a Sanctus Seraphin. And Thibaud made much of his successful career with a Bergonzi."

He went on, "Capet, first violinist of the famed French String Quartet, used a modern French violin, made by Hel. Enesco has used a modern French violin. And so on!"

* * *

Louis Kaufman is consistent when he champions modern makers. His loyalty to contemporary composition is well established. Together with Annette Kaufman, his wife, he has presented innumerable concert programs which staunchly have featured contemporary music. Together they have recorded modern music, among which is the fascinating "Americana" album which comprises works for violin and piano by living American composers—Copland, McBride, Still, Triggs and Holm—and ranges from spirituals, Kentucky Mountain hymns, blues, to swing and jazz.

A great many new compositions have received premiere performance by Louis Kaufman. The following is a list of works played for the first time in New York by Louis Kaufman:

Second Violin Sonata—Ernest Toch;

Violin Concerto in A—Robert Russell Bennett (dedicated to Louis Kaufman —also received its radio premiere over CBS by Louis Kaufman);

Hexapoda, or Five Studies in Jitteroptera; Suite for violin and piano—Robert Russell Bennett;

Concertino de Printemps—Darius Milhaud;

Concerto de Camera, for violin and strings—Bohuslav Martinu;

Summerland—William Grant Still;
Second Violin Concerto—Leo Knipper;
Canto I—Carmargo Guarnieri;
Suite for violin and orchestra—William Grant Still (dedicated to Louis Kaufman);
Second Sonata for violin and piano—Carmargo Guarnieri;
Sonatina for violin and piano—Charles Ives;
Sonatina for violin and piano—Gail Kubik;
First violin Sonata—Frederick Delius;
Pastorela for violin and orchestra—William Grant Still;
Two Studies in the Vernacular—William Grant Still (dedicated to Louis Kaufman);
Hoe Down—Aaron Copland;
Allemande—Robert Russell Bennett;
Lament and Flight of the Fair Maid of Samarkand—Harold Triggs (dedicated to Louis Kaufman);
Aria and Toccata in Swing—Robert McBride (dedicated to Louis Kaufman);
Comment on Two Spirituals—Everett Helm (dedicated to Louis Kaufman);
Danza Brazilian (Samba)—Harold Triggs (dedicated to Louis Kaufman);
Vivaldi's Four Concerti (The Seasons) for violin and orchestra (radio premiere over CBS by Louis Kaufman).

It is a distinctive tribute to the violinist's artistry that Copland, Toch, Milhaud and Bennett have collaborated with him in recordings of their own music.

* * *

Mr. Kaufman has created modern phonograph history by recording almost fifty albums in the past five years. He has recorded for Concert Hall Society, Capitol Classics, Telefunken, Tempo, Vox and Lyrichord. In the course of this one-man recording blitz, Kaufman recorded the entire set of 12 concerti of Antonio Vivaldi's Opus VIII. The Kaufman recording of "The Four Seasons," the first four concerti of this famed series of 12, was awarded the "Grand Prix du Disque 1950" in France—the first time an American recording won this international competition. Kaufman's recorded repertoire ranges from the Second Concerto of Darius Milhaud, recorded with the composer conducting the Orchestra Nationale Francaise, to concerti of Khachaturian, Bach, Telemann, Saint-Saëns, and Vivaldi—from America's own Samuel Barber to sonatas and trios by Delius, Ravel, Martinu, Tschaikowsky, Resphigi, Guarnieri, Quincy Porter, Aaron Copland, Robert Russell Bennett, Hindemith, Poulenc and Schumann. One of Kaufman's achievements was his recording of the before mentioned "Americana" album, which was the first time an album of all-American music for violin and piano was made. It has received universal praise.

"We owe a debt to the music of our contemporaries!" Kaufman spoke earnestly. "We should play the works of our own era, and not occasionally, but frequently. Our duty as musicians, as I see it, is to present this music to audiences for evaluation. Let time select the music of permanent value. First, the music must be heard!" Louis Kaufman adds logic to fervor in behalf of this cause.

"The music should be selected," he exhorts, "with the same care and taste, and should be given the same preparation and finesse which we give to any standard work in the repertory.

"Why not," he urges, "begin a program with a new work and conclude it with a classical one? That is, if the arrangement is consistent with the musical balance of the entire program? Most programs start with the classics, go on to the romantics, and then patronizingly toss in a modern work at the end!"

There is an undeviating seriousness about Louis Kaufman. He is a zealot, busily attending to his cause, eager for it to expand its salutary influence. His high-domed head, his large, slightly-protruding eyes, lean face, full, expressive mouth; all of him, physically and spiritually, is dedicated to his art; energetically, not ascetically.

* * *

Louis Kaufman was born in Portland, Oregon. During his early years the family traveled to Rumania and it was there that the five year old boy evinced his first musical interest, and received his first violin lessons. Returning to Portland, musical studies were earnestly resumed with local instructors, including one who had been a pupil of Ysaye. At thirteen, Louis came to New York to study with Franz Kneisel at the Institute of Musical Art, from which school he graduated with honors. In 1927 he won the Loeb Award of one thousand dollars, and the following year, the Naumberg Award. The same year, the young artist made his successful Town Hall debut. Subsequently, he toured America and Europe as soloist, and then for a number of years allied himself to the field of motion picture music, giving of his artistry unstintingly through this far-reaching medium.

In 1946 Louis Kaufman received THE MUSICAL COURIER a unique citation for "the best instrumental solo in film music for that year," following a national balloting. The music was Erich Korngold's score for "Of Human Bondage."

Louis Kaufman has made his contribution to the music of the past as well. While he was on a concert tour in Europe during 1949, he became engrossed in searching for the scores of eight "lost" violin concertos of Antonio Vivaldi, 17th century Italian composer. The concertos comprise part of Vivaldi's Opus VIII, consisting of 12 violin concertos, the first four of which, known as "The Four Seasons," were recorded by Kaufman for Concert Hall Society. This recording, which as remarked was awarded the "Grand Prix du Disque 1950" by the Academie Charles Gros in Paris, inspired an intensive search through Paris, Milan, Turin, Venice and Amsterdam. Kaufman finally found the parts for the remaining 8 concerti in five precious old volumes in the Royal Conservatory Library in Brussels. Although he discovered upon his return to the United States that this was not the only edition available (there are probably five copies of this rare edition in existence), none of the others were known to the European authorities with whom Kaufman consulted and who have expressed their deep personal appreciation for the re-discovery of the parts

from which a score has now been made. Kaufman presented six of the eight "lost" concerti to American audiences at the first Vivaldi Festival in America held at Town Hall in New York on April 25th and May 9th, 1950 under the auspices of the Town Hall Music Committee.

Louis Kaufman's tours in this country and the European lands have established him as a scholarly yet always refreshing interpreter of works presented on his programs. He has recorded many of them for permanence, and keeps alerted for new works to add to his repertoire. His violin, the tone of which is known to countless auditors, is a work of J. B. Guadagnini, produced at Turin about 1775.

Annette Kaufman, a splendid musician in her own right, travels with her husband on all of his tours. She radiates energy and devoted subservience to the idealistic aims of her husband. As his accompanist at the piano her collaboration is entirely on a plane compatible with his artistic eminence.

FRITZ KREISLER

When we asked Mr. Kreisler to discuss technical matters, he replied, "I would rather not talk with you technically. There is so much that I feel, so much I should like to say, that I welcome this opportunity to express it. There are so many wonderful violinists who will discuss the art from the scientific standpoint, that I should like to talk about violin playing from the human standpoint.

"I am happy," he said, "when I see how many youngsters study music today. Yet there is much that is wrong. I lament the fact that too much emphasis is being placed on physical repetition in practice, and not enough on mental control. Muscular technic is not a matter of muscular development alone, but of mental application.

"As for me, I have very often memorized a piece of music, in some instances an important concerto, while traveling on the train. I have often played works with very little preliminary practice. Many people are capable of doing this if they thus develop their minds from early youth, and if in later life they rid themselves of fear and of self-consciousness.

"It is," he enlarged, "like aiming a pistol. You take aim, you cock the pistol, you put your finger on the trigger. A slight pressure of the finger and the shot is fired. And the same should apply to technic on an instrument. You think before, and not merely as, or after, you fire the note. Your muscle is prepared, the physical conception is perfectly clear in your mind, a slight flash of will power and your effect is achieved. But to rely on muscular habit, which so many do in technic," he added ruefully, "is indeed fatal. A little fatigue, a little nervousness, a muscle bewildered and unable to direct itself, and where are you? For technic," he reiterated thoughtfully, "is truly a matter of the brain.

"And when I memorize," he went on, "it is as if I engraved the music on a disc in my mind. Once engraved, that disc will reproduce its record for years. Perhaps the record will get a bit dusty or blurred. In that case I take it out and clean it, and put it back again to be used when I like.

"I never dreamed," he rose from his chair and stood up in his majestic way, "that the time would come when I would have to be put to the most severe test of my belief." Then, "you know of the accident that I had a few years ago, when I was hit by an automobile and lay unconscious for days. Even the doctors were uncertain as to what would happen when I regained consciousness. I was so near death," he spoke softly. "Then the day came when I was to play. I took my violin in my hands for the first time. My

wife was so worried! I looked at my fingers. They were stiff. They hadn't been used. But my desire was so intense and I told myself, these are fingers. These are my slaves. I am the general. I order them to play, and I will them to action." His face glowed with wonderful feeling, "You know," he said, "they played!"

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We always have wanted to ask you, Mr. Kreisler, how you manage with your practicing while on tour, and how much you practice between tours?

"Frankly, I am the last person to be asked that," he answered. "I never practice. In the accepted sense of the term, in the formal use of the word, I have never practiced in my whole life. I practice only as I feel the need. I believe that everything is in the brain. You think of a passage and you know exactly how you want it. It is like the soldier—he doesn't practice before a battle.

"These," he held them up, "are fingers. Nothing. All you have to do is put them in hot water and they are pliable and warm. The great men I knew practiced very little. They thought and thought. Ysaye played more beautifully than any one and yet," whimsically, "he let many notes fall on the floor. He thought only of the greatness.

"How sad it is that in these days the emphasis is on how many hours one practices. When the Elgar concerto was dedicated to me, I never put a finger on the fingerboard. Then, I saw a passage I thought I could improve, and spent six hours on it.

"Long ago," Kreisler went on, "I met Kubelik one afternoon. He was worried and excited. He said to me, 'Can't you help me? I have a concert tonight and my fingers are all *bleeding*. I have practiced for twelve hours.' And I asked him, 'Why did you?' When he played that night, it was technically a perfect performance, but yet it was blank!"

* * *

Kreisler's love for children is known. He will go far out of his way to help further talent. On one occasion he was asked to present a Young Artist Award in New Jersey, presented annually by the Griffith Music Foundation. The recipient of the Award that year was our then ten year old son. Kreisler spent a long interval of time talking with Michael. "Give your heart and soul and brain a chance to develop," he told him feelingly. "Have your comrades. Grow to manhood with stamina and courage!" Then to us, "He has a most sensitive face. I can see much poetry in it. But there are pitfalls. I shall tell you a story to explain what I mean. Come, let us sit down.

"A short time ago," he told us, "I went to the New York Philharmonic concert. Heifetz was playing the Mendelssohn Concerto. His tone was beautiful. In every way it was a matured performance. My wife was at my side. We both were delighted with it. Behind us sat a woman with a boy and from their excited bits of conversation I could see the boy was a violinist.

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"When the performance was over, the woman exclaimed, 'wasn't that wonderful!' But the boy replied, 'Oh, I can play it faster!'" Kreisler shook his head gravely. "From this episode what can we learn? We learn that there certainly is something drastically wrong with the attitude of the aspiring artist. We see that something is lacking in the development of a noble attitude toward the art. That boy's senseless attitude makes maturity almost impossible." Then: "This experience made much of an impression on me, and I kept thinking about it for days—does technical speed mean so much?

"I always have felt that children should be brought into contact with fine music as early as possible because taste is molded when we are young. When we are older we are most comfortable in the surroundings we became accustomed to in early years. Since music builds character and fortifies against adversity in later life, it is most essential that young folks grow up with it through the years.

"Getting back to Michael, let me repeat that technical proficiency is not the object in the development of the great art of music. Speed can never long remain a goal of music. Though it is very attractive, people will get away from it again.

"And let him know Nature, let him go to Nature, to learn that the most wonderful song in the world is the song of the forest!" A few hours in the woods is a replenisher of spirit for Kreisler. Nothing else, not even his fine old books or paintings, nor even his violin, gives him the calm he needs after stress. In Nature he finds it immediately.

Then he returns again to his violin. "Do you know what the violin means to me? A musician has to play. If I were punished, not lauded for playing, if I were not paid, not appreciated, even then I should have to play my violin. I would brave punishment to play, just as some men brave punishment for their religion." And he recalled how in the old days in Paris all of the musicians would get together between concerts. "So many times I met with Ysaye, Thibaud, Casals, Enesco and others to play chamber music together. Not poker or tennis or drinking, but music!" he said feelingly. "For a musician's hobby is his art. In this he is blessed!" His brown eyes were tender, "I say, 'I play, therefore I am.' To that I cling!"

It is easy to forget the world when talking with Kreisler, and to become absorbed in the aura of his spirituality. He has lived a long and not untroubled life. He has been physician and soldier. He has veered away from music and returned unerringly; music for him is not the violin alone, but the cello, the viola, the piano, the guitar. He plays them all exceedingly well. Ancient literature lures him; mathematics fascinate his facile mind; his painter's palette is never too hidden away.

Yet he emanates gentleness and simplicity, even a tender sort of humility, as if from all of these occupations he has gleaned sensitive values, and an unpedantic tolerance. On one occasion when we were with him we began a very interesting conversation before the concert. We continued it during intermission, and though the lights had been dimmed

for his return to the platform, he stayed and talked with us. His pianist shuffled his pages of music meaningly, but Kreisler disregarded him. We were too absorbed to realize that the lights had now brightened, until his pianist pleadingly told us so. Then we gently suggested to Kreisler that his audience was waiting, and he walked with us, still talking, to the stage entrance, whereupon the signal for dimmed lights was once more given. With violin held in his inimitable, regal manner, Kreisler stepped out to play.

Kreisler is strongly attached to his friends, consistently loyal to his associates. Throughout his long career as concert violinist he has had one accompanist, his good friend, Carl Lamson. He is always faithful. I was with him on the day of the funeral of Franz Kneisel, one of his boyhood friends. Mr. Kreisler was one of the pallbearers. I was assisting the famed violist of the Kneisel Quartet, ailing Louis Svecenski, up the stairs when Mr. Kreisler came over. The tears were streaming down his marvelous face. As they carried the coffin out he was still crying.

His devotion to his music, his greatness of concept, of approach, have brought him the adoration of millions. He is ardently revered as an artist and dearly loved as a man. He looms among contemporaries as representative of man's ideal type. Humanitarian, he decries the predatory instinct: "Shall we expect nations, which are composed of predatory animals, to act otherwise than they do! Yes, humans are predatory," and gravely, sadly, he tells of the story of a party of men lost in the frozen North. The last one left alive, killed his dog, although he loved him, to save his own life. "It occured to me that no dog would slay his master to save itself!"

* * *

Except for about ten years, between 1889 and 1899, Fritz Kreisler's life has been totally dedicated to music. Those ten years he first studied medicine and then served as an officer in a regiment of Uhlans.

His father, a physician, was a fine cellist as well; his brother Hugo an excellent one. Hugo later concertized for many years until his death. The chief chemist of Vienna counted his evenings of chamber music at the Kreisler home among his best of any week, and the Vienna chief of police tuned up his instrument with anticipatory happiness. One of many musical homes in that musical city, yet could there have been another like this one, where young genius laved intently, where young six year old genius boldly asked if he might play too!

At seven, Fritz made his first public appearance in Vienna (his birthplace). Then, young as he was, he was accepted in the Vienna Conservatory, where the entrance age had always been fourteen.

Three years went by on musical wings. Then the coveted gold medal for violin playing was his! Only ten, but off he went to Paris to its Conservatory. The instructors were disconcerted, but they needn't have been for two years later he was the holder of the Premier Grand Prix de Rome. Forty others, all much older, had competed against him.

Then he returned to Vienna in 1888 to plan a concert tour with the

eminent pianist, Moritz Rosenthal. Both young artists decided to cross to America, and here they were well acclaimed.

When, in 1889, at the brilliant start of his musical career, Kreisler made the amazing decision to renounce music for medicine, there must have been worried conjecture as to his reasons. Why? Why? But he remained unswayed by protestations of others and, we must believe, denied his own urgencies. Methodically, he gave himself to scientific study. If music called, he found satisfaction in perversely ignoring it.

One would have thought a year of this self-abnegation enough, but the young student determinedly went on for many years, interrupted only by a period of service in a regiment of Uhlans.

No music for ten years, and then at once, inevitably and not to be gainsaid, the violin was in his hands again. In 1899 Kreisler made a magnificent second debut and the next year he came again to America.

The Kreisler style, the Kreisler tone, the Kreisler dominant personality, once again ravished his audiences. From silken refinement through crescendo of emotion, his playing was pure joy.

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Kreisler has done a vast amount of composing, and well-rounded as he himself is, simple yet patrician, ingenuous, yet intellectual, so has his output of music been. It comprises chamber music, violin solos with the special Kreisler appeal, charming light opera, works for orchestra and a large number of arrangements of seventeenth and eighteenth century music.

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Recently I heard Kreisler play the Tschaikowsky Concerto, which he had edited. Many of his changes were extremely interesting and I couldn't refrain from discussing the concerto with him.

"What I really did," he pointed out, "was just to edit it in such a manner that it would be, in my opinion, more practicable for performance. You know that this concerto is a lovely work and it is like all the other works written by Tschaikowsky, rich in melodic invention. In the original state the first movement is practically without form and lacking in logical development, so my first object, in order to make it more musically intelligible, was to give it more architectural design.

"In the first place I cut out part of the tutti, which I think is very tedious. As far as the interlude is concerned, there seemed no logical way of revising it, so I left it intact, although it consists of little but technical variations of the theme. I did, however, alter the last few bars.

"As for the cadenza, we are permitted much freedom as far as additions and deletions are concerned, and so I kept about two-thirds of the original which I retained as an unaccompanied cadenza, but elaborated it in such a way as to give it a semblance of development. With the revisions I have made, the cadenza now goes directly into the second theme. I regret that I had to omit a very charming episode of eight bars, but it had no relation to the concerto itself, and I felt justified. The remainder of the first move-

ment is practically the same except for a number of minor changes in the instrumentation."

"I also remember that you made some changes in the second movement?" I asked.

"Yes, I did. This movement is an excellent one, with the exception of another tedious tutti which does little but try to go from one key to another in a rather laborious way. It shifts from G major to D major, which is an easy modulation, but because it is so simple Tschaikowsky apparently made a great effort to prevent it from appearing so. This produces an artificial ending to the movement. So I cut some of the tutti away and utilized two chords to lead directly into the third movement. My object was to do away with that unpleasant transition passage with its roundabout modulation.

As far as the last movement is concerned, every violinist makes one or two cuts, and as Kreisler put it, "I have made a few small cuts and minor changes in the instrumentation. What I especially did not like in this movement was its abrupt ending. After elaborately working up to a sharp climax, it suddenly ends nowhere.

"Quite a few years ago, I had given a performance of the concerto, and after the concert I met the composer Cesar Cui who was a friend of Tschaikowsky's and we talked it over. He was very excited. 'Did you know that Tschaikowsky had written quite a different ending to this concerto? It's hard to believe, but do you know that the only reason it isn't used is that some of his friends told him that it resembled too closely the ending of another famous concerto? I know definitely that Tschaikowsky set to work to compose a new ending, but was very dissatisfied with all his efforts. Finally, in despair, he threw up his hands and let the concerto go without an ending.' "

"This is all extremely interesting," I said.

"Yes, it is interesting, and while I have never been able to confirm this story, circumstantial evidence points to its being true. I know that Leopold Auer had never heard of the alleged first ending."

"That seems to be so, Mr. Kreisler, because Auer never mentioned it to me, and I studied the work with him. During the lessons, he did tell me many interesting little anecdotes about himself in connection with Tschaikowsky in the editing of this work."

"I do not think my revised version disturbs the original work," Mr. Kreisler concluded. "There are pages and pages which remain unaltered. I did it more for my own use than for any other reason."

Not long after his unfortunate accident, Kreisler had a recording appointment at the RCA Studios. It was in January, 1942. The musicians of the orchestra busily tuned their instruments, and waited anxiously for the artist to appear. Then he walked out toward them from the wings. They ceased their tuning, and rose of one accord. Kreisler stopped for a moment; his steps faltered. Tears came to his eyes. He looked silently at them, seemed about to say something, but could not. His magnificent, his gentle, face was glowing. Softly, he asked, "May I have an A please?"

Once more, before reverent onlookers, the great Kreisler tested his ever-responsive A.

Kreisler has remained the beloved favorite of all. He has been much more than a violin soloist, much more indeed. To other violinists, he has become "master"; to audiences, the very soul of the violin.

When Kreisler steps out to play, the entire audience impulsively rises to greet him. He surely must respond to this homage and affection. It fills the hall.

It may not be known to many of his admirers that Fritz Kreisler is a highly accomplished pianist. Some forty years ago it was written that having been engaged to play the Mendelssohn Violin Concerto with a London orchestra he arrived, after travelling all night to be in time for rehearsal, without his violin. The reaction of the conductor can be imagined, still more, his and the orchestral body's amazement, when he sat down at the piano and asked that the rehearsal proceed, playing the entire work on that instrument and pointing out his wishes so exactly that the evening performance went off beautifully.

Mr. Kreisler is well informed on many subjects; besides his native German, he speaks the English, French, Italian and Russian languages. He was always an earnest student himself, yet disliked teaching. Though approached by many who wished to study with him, his tactful avoidance of actual tutoring has been accomplished with disarming grace. Though his distaste for teaching leaves no players of a Kreisler "school," he has provided a rich heritage in an otherwise wealth of accomplishment. Last year, in talking about teaching with a mutual friend, Mr. Kreisler said that he had never taught in his life. Then, he reflected: "Did I say never? But yes, I certainly have! I don't want it believed that I did not make at least one serious attempt at teaching. I tried hard!" He was half jocular, half serious. "I had one pupil, only one, many years ago. She came from Philadelphia. She wasn't very good when she started with me, and though I really don't like to admit it," and his eyes twinkled, "she was much worse when I discontinued my efforts to teach her!"

Mr. Kreisler recalls that he used many subterfuges to escape tedious practice in his boyhood. Yet his progress was amazing and at the age of ten he was awarded first prize at the Vienna Conservatory, where Hellmesberger was his teacher; at twelve, having gone to Paris to study under Massart, he won the Premiere Grand Prix de Rome at the Paris Conservatoire against forty competitors, none younger than twenty. This brought him one of the fine French instruments made by Gand & Bernardel, such as had been given to grand prize winners at the Conservatoire since the time that Charles François Gand inaugurated the custom as "Luthier du Conservatoire." These prize violins were inscribed with the winner's name in gold lettering on the ribs.

The story of Kreisler's violins is interesting: as a boy of four he received a toy fiddle as a gift and his serious attempts to play upon it and evident gift led his father to buy one of good quality, and engage an instructor. At the age of eight he had progressed so well that he was admitted as a student at the Vienna Conservatory, most unusual, considering his age.

At that time friends presented him with an excellent violin made by Thir of Vienna, on which he played when he won the gold medal two years later. His friends then purchased an Amati violin of three-quarter size and presented it to him. He used it in Paris until he received the Gand & Bernardel, which was his first full-sized violin.

As winner of the Prix de Rome young Kreisler was entitled to four years of study in Italy after which his father presented him with a violin by Grancino, which continued to be his solo violin for about eight years, when a friend presented him with a fine Gagliano. This violin was the one which he used on his first American tour in 1889 with the famous pianist Moritz Rosenthal, and which was laid aside soon after while the career of violinist was to be interrupted for studies in other fields. Thereafter, the Gagliano was again to accompany him and remain his solo violin until about 1905, when a fine Guarneri del Gesù of 1737 was acquired from Hart in London. Mr. Kreisler kept the Guarneri until 1917, when he sold it to an American amateur player who sold it to the Rudolph Wurlitzer Company in 1925. It is now in foreign possession.

Mr. Kreisler indulged his fondness for fine violins by acquiring many choice examples in his career. Some he retained for long periods of time, others he parted with after a short period of ownership.

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Fritz Kreisler has been blessed with a happy and contented home life. Mrs. Kreisler is a woman of vast intelligence. She was Miss Harriet Lee, an American whom Mr. Kreisler met on ship-board and married in 1902. For many years, Mr. Kreisler has had the utmost sympathy and help from her and he owes his indebtedness to her. Mrs. Kreisler has a natural critical faculty, and her husband says that she has been his severest critic. Although she did considerable traveling with Mr. Kreisler in Europe, Mrs. Kreisler has not accompanied him on his tours in this country, but she has been of inestimable help to him in handling the multitudinous affairs which were part of her artist-husband's career. Though forceful, she complements rather than diminishes Mr. Kreisler's own executive powers.

Great violinists have come and gone, recorded on the archives as masters of their instrument, for their part in the development and perfection of its capabilities, for their contributions to its musical literature. Future historians will record the name of Fritz Kreisler among those of the front ranks of the greatest exponents of his art—but, in addition, a deeper tribute to the man should be displayed on the records: the ever constant devotion of a world-wide host of admirers, unswervingly loyal to him in public as in private life.

YEHUDI MENUHIN

Yehudi Menuhin was born in New York City April 22, 1916. In earliest childhood, he evinced a positive awareness of music. When the Menuhin family moved to California soon after Yehudi's birth, and the child's musical propensity became more and more evident, his parents brought him to Louis Persinger. He, recognizing an embroyo genius, immediately took the boy as his student. Yehudi's triumphs as a wonderchild, his phenomenal gifts which unfolded richly each year, his successful sequence of concert tours, is known to the musical world. Early in his career he traveled everywhere with his parents and his two sisters, Hephzibah and Yaltah. With Hephzibah, a superb pianist, he performed a long series of sonata programs.

As he grew, so also did his scholarly, serious approach to music. He probed deeply into the archives, searching for new material, and reviving old. He revived a violin concerto by Schumann. He performed and brought popularity to neglected works by Enesco, Pizzetti and Lekeu.

In the works of Bach for solo violin, Menuhin's research gives us exemplary, authoritative interpretations. I questioned him closely about the Bach sonatas and partitas. Examination of the various editions and comparison with the original edition found in the Joachim version puts one in position to appreciate Menuhin's analytical work.

I selected one or two phrases in each sonata, such as are particularly subject to differing versions on the part of concert players, and questioned him about them. Taking my pencil he proceeded to mark them, providing musicianly, violinistic results which bore close connection to the original.

I could not resist asking him about the first eight bars of the famous Bach Chaconne. "Why, in the last chord of each measure of these eight bars, do you play only the top note?"

"I have given this opening a great deal of thought," he told me. "In the dotted quarters which precede each one of these chords, the entire chord is played, which immediately establishes the harmony. Once the harmony is definitely felt, we then need play only the top eighth note, to more forcefully define the rhythm."

An example of how passages are often altered by editors in revision is found in the Kreutzer sonata of Beethoven for violin and piano, in the first movement, twenty-one bars after B (Auer edition). Menuhin's reading provides new exuberance to this passage. "And what have I done?"

he declares. "I take all eighth notes in separate bows, using a good solid detache above the middle. And," he points out smilingly, "it's that way in the original!"

Menuhin's miraculous bow control warrants an analysis of the mechanics of his right arm. His manner of holding the bow accounts, to an appreciable extent, for the distinctive beauty of his tone and his mastery of bowing.

The tip of his right thumb is placed on the curved edge of the nut so that part of the thumb is slightly bent. The second and third fingers are placed around the bow so that his thumb is opposite his second finger. The outer side of his first finger is placed on the bow stick so that the bow rests at the crease of the second joint, while the first and second joints are curved around the stick. The little finger is placed on the bow so that only the tip of it touches the bow.

Menuhin's right arm position is certainly higher than that common to other artists. Years ago, violinists played with what we now consider the old-fashioned, high-wrist, low-elbow bowing. Perhaps the use of the old-style chin rest induced this — such as the type invented by Spohr, placed centrally over the top of the tail-piece. With the evolution of the modern forms of chin rests, came also the introduction of the high upper arm. Professor Auer taught that the upper arm should be held in such a way that there should result a straight line between the elbow and the hand.

Menuhin goes a step further. He holds the bow so that the elbow is higher than the hand. There is a definite inward turn in the elbow joint of at least 45 degrees. His use of the high elbow permits him to change his bow strokes without a break in tone, a most fascinating feature of his art. He makes a practically imperceptible bow change at the nut of the bow in pianissimo, using all, or about three-quarters, of the hair. I noted too, that the firmness with which his little finger balances the bow, aids greatly in this fine control.

His remarks on the mechanics of setting-up exercises, of loosening the fingers and the vibrato were definitely constructive. I asked: "Suppose you had no opportunity to practice and you were to give a recital in the evening, what would you do before the concert to get yourself into trim?"

"What I would do," he replied, "would take fifteen minutes, and in that length of time I feel that I would accomplish a good deal. Here, let me show you," and he placed his fingers on the strings in the second position in the following manner: the first finger on the G string stopping the note B flat, the second finger on the D string, the note G, the third nger on A, stopping the note E, and the fourth on E, stopping the note C sharp. "I do not press the fingers down, but leave them there on top of the strings, without pressure. With the fingers in this position, placed lightly on the string, I slide the four fingers down about a quarter tone below, and then slide the fingers up a quarter tone above. I do this to the speed of sixteenth notes in this tempo, ♩ = 66. When doing this rolling motion below and above the original notes, I make sure that the same distance between the fingers is maintained; that is, I keep the same distance between the first and second, between the second and third, and be-

tween the third and fourth fingers. After doing this for about a minute, I slide the four fingers up to about the 9th position. This means, playing B flat on the G string with the first finger, G on the D string with the second finger, E on the A string with the third finger and C sharp on the E string with the fourth finger. It is not necessary to test the notes to determine whether they are exactly in tune since they are silent studies. The object is to get the benefit of this type of physical activity in the very high positions. After doing this for about a minute, I go back and do it in the second position, and then I go back to the very high positions again. I do this for about eight to ten minutes, then repeat the exercise, but reverse the position of my fingers in the following manner:

"I place the fingers in the second position, but with the fourth finger on the G string stopping the note E, the third finger on the D string the note A, the second finger on the A string the note D, and the first finger on the E string the note G. Then I follow the same routine, sliding the fingers below, and above.

"There is to be absolutely no finger pressure on the strings. And then we are ready for the next exercise, which should not be started until the left hand has been thoroughly rested. Place the fingers on the strings in the second position, as in the first exercise, but instead of placing the fingers lightly, press them firmly. The pressure on the strings must be firm enough so that they will not slip.

"With the fingers remaining firmly on the string, roll the tips of the fingers slightly below and above the note. As before, maintain the same distance between each finger. This forms the basis for the vibrato motion, which is the wrist and finger motion, as well as a slight passive arm motion, and in this exercise, we get both. Make sure," Menuhin cautioned, "that you get the backward motion as well as the forward motion. This must be done also in the very high positions. And here particularly, make sure that the upper arm is completely relaxed. As in the first exercise," he reminded, "we also reverse the position of the fingers."

I tried these exercises for a few weeks. I passed them on to my pupils, and talked them over with a number of my colleagues. Everyone was very happy with them, so I concluded that they were beneficial for others as for the artist himself.

Continuing, discussing the trill, Menuhin said, "Trill exercises are good, not only for the development of rapidity of the trill, but also for independent finger action. It is important to practice the trill with one finger while the others remain down." He suggested the Kreisler cadenza to the Tartini Devil's Trill, but "make up your own trill studies, patterned on this general idea: keep the second and fourth fingers on the A string, while trilling slowly on the G string with the third finger, the first finger on G as the lower note of the trill. This idea can be wrought into many combinations. It is especially valuable," he advised, "to have the finger go down slowly, and come up quickly.

"And in working on trill exercises of this sort, never be conscious of the actual pressing down of the other three fingers. As long as they are on the string, it is sufficient. We see that there are really two types of finger

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pressure, the firm pressure of the one finger doing the trill, and the light pressure of the other three fingers that are down. By using the firm pressure on all four fingers, one is apt to tense and tire, a detrimental effect which unfortunately inhibits the horizontal motion of the finger that is trilling, and hinders velocity. Concentrate the pressure only upon the finger doing the trill. With exercises of this type, strength of the fingers will come naturally and automatically. Avoid clutching the fingerboard."

I asked Menuhin to discuss upper position technic. "You know," he answered thoughtfully, "it is just as easy, theoretically, to play in the higher positions as in the lower. Except, of course, for the sharper angle of the left arm. I take many passages from the lower positions and practice them in the upper. Of greater value in connection with high position work is the continual going from low to high position," he prescribed, "to develop free action from one position to the other. In my opinion, the very best manner of practicing shifts is with the octave jump. I feel it should form the basis for this type of practicing.

"This would mean," he enlarged, "shifting from A in the first position on the G string to A an octave higher; B to B; C to C, etc. Once you know the octave jumps, you can adapt yourself to other types of leaps. I feel that the octave is good because it combines the two spacings,—that of the fingers in their natural position, and that of the leap.

"This octave work is very helpful if it is practiced in various fingerings, after which immediately reverse the fingers. This is just as important," Menuhin stressed, "as it insures a similar hand position in both the high and low registers.

"It would not require much imagination for a violinist to write out a series of exercises with the octave shift as a basis. The shift might start with the first finger on the G string playing A flat in the first position, then up an octave on the G string with the first finger. After shifting back, the first finger can go up to A natural, then again an octave above, still using the first finger. Then from B flat. The progression could be chromatic, after which it could all be done diatonically in a major scale.

"This would also be very beneficial in thirds, still using the first finger, as for example, A flat on the G string, first finger shifting to the A flat an octave above, and back down, then going to C in the third position and then an octave above; then back down to the C, then going up to E flat in the fifth posiiton, then an octave above, and so on. Exercises of this sort could be made up with the second finger, then with the third finger, and after all this is finished, it might be done on all strings. The finger pressure," he again cautioned, "should be light and the pressure of the thumb on the neck at its minimum. In shifting of this sort," he told me, "I prefer the backward position of the thumb."

Menuhin has an unusually fine left-hand glissando. Each note is clearly heard, with marvelous accuracy of intonation. "Why should this be so difficult for violinists?" I asked him. "Because they fail to realize that the vibrato is the basis for this type of glissando," he replied. "Most violinists when practicing this, feel extreme tension, which prevents them from achieving their goal of a good glissando."

I carefully watched Menuhin's sautillé which he seems able to do quite a bit below the middle of the bow. And so it appears logical for violinists to practice the sautillé not only in the middle, but quite a bit below the middle, and quite a bit above the middle.

In regard to setting-up exercises for the right hand he said, "This has always interested me, but I have not yet found any completely satisfactory right hand setting-up routine. However, I do this. I hold the bow firmly, and before I place it on the strings, I have developed a sort of 'throwing' motion of the wrist, which loosens up all the muscles and gives me that feeling of freedom. I object to the finger stroke exercises suggested by Carl Flesch because I feel that any type of motion which concentrates exclusively on the fingers is not very logical.

"In going from one bow to another, the fingers are valuable only in the sense that they straighten out the motion of the bow, thus allowing it to move up and down in one line. The fingers take up the impulse of the bow from the wrist, but this impulse is definitely from the wrist. And so any finger work apart from the wrist is without value. We might put it this way, that it is an active action of the wrist, with a passive action of the fingers. The fingers should remain solidly on the stick. Each one has its important function.

"When I use the detaché stroke at the tip, I always leave the little finger on the stick."

Speaking of staccato bowing Menuhin remarked: "The very basis of this stroke is the development of the martelé bowing. For right arm solidity, it is wise to develop a martelé bowing at different points along the bow. Now, just as to where the staccato itself comes in," he explained, "is in the tensing of the entire arm and the pulling and contracting of the wrist. But that is not all. An important part of the stroke is the pressure of the bow on the string. To me the essential part of the staccato is the resistance of the bow, or, rather, the resistance of the bow on the string. The wrist is humped slightly to create resistance. As for the pressure on the stick, it should come largely from the wrist."

"How long do you feel the staccato bowing should be practiced?"

"Though it is an individual matter," he replied, "I feel it should not be practiced too long at any one time. And each time, I think it should be followed immediately by something relaxing."

We talked of practice problems in general. Many artists consider formal technical practicing to be absolutely essential, while others do not feel the need for it. In conversation with different players it was remarked that they felt that more scale practice would have been beneficial in their youthful routine of study.

Menuhin said: "Most of the student's practicing should be devoted to the particular difficulties of the work he is studying. It goes without saying that the point of difficulty should not be isolated, but should embrace all of the difficulties related to it. If one comes across a passage which is troublesome, then and there should come a half-hour of technic related to that difficulty.

"In connection with formal practicing of Kreutzer and similar studies,

I must say," he deprecated, "that it is a mistake for pupils to think four hours of Kreutzer will develop just so much facility, and eight hours twice as much! I feel it requires as much facility to play an easy thing as a hard one. If I am not in form, I have as much trouble with a Bach Air as any extremely difficult piece.

"Always, I have been averse to thinking in rigid terms of a half hour or an hour of practicing. If one gets tired at the end of thirty seconds, or after thirty minutes, he should rest. Do you know what I do when I am tired? I lie right down on the floor and rest! It relaxes me completely to lie down and stretch my arms and legs to their fullest extent."

We know that Menuhin does not like to practice in a jacket, even dislikes a shirt, but will concede to a loosely fitting one. "Be as unhampered as possible," he advocates.

He has his favorite exercises to aid in relaxation. During concert intermissions he strips to the waist, sits down, grasps the arms of his chair, and twists his body from side to side. Then he stands with his heels about a foot apart, inhales, rises on toes, reaching his arms overhead. Next he brings his arms down stiffly between his legs, exhaling, bending his knees and touching the floor with the backs of his hands as far behind his heels as he can possibly reach. A few more routine exercises, then follows a rub-down with a liniment containing alcohol and some wintergreen. After a few moments' quiet rest in a chair, he drinks a glass of warm milk. He then is ready to begin the second half of his program.

"How refreshed he returns to the audience," I reflected as on one occasion I assisted his father in the rub-down, "almost as though he were just beginning the evening." He had come in at the close of his first section completely perspired, collar wilted, blond hair wet and loose over his forehead. We at once helped him to remove his damp shirt and undershirt, and brought forward his chair.

* * *

Menuhin began playing the violin at the age of four. At seven he appeared as soloist with the San Francisco Symphony Orchestra under Alfred Hertz. He made his New York debut in the Manhattan Opera House at nine. When he was eleven he gave his Carnegie Hall debut playing the Beethoven Concerto with the New York Symphony Orchestra under Fritz Busch.

It was while he was a lad of eleven that Ernest Bloch wrote to Yehudi: "I shall show you how to study with my old friends Josquin des Pres [1445-1521], Orlando di Lasso [1521-1594], with Bach [1685-1750] and with Beethoven. They are the greatest teachers in the world of music, and I assure you that they always give the right answer — when one has learned to ask them!" At another time, Bloch said to him, "It is so good, and necessary, to have advice from different men, different schools, different points of view. It generates independence, and later *you* will emerge — Yehudi Menuhin alone — free from all influences. I can already hear that from this marvelous record of 'Nigun'. No one would believe that it was made by a boy of twelve! It is so deep, so mature, so

beautiful — we were all stirred by it. I certainly will write, when I feel in the mood, a great work for you!" Bloch's "Abodah" was composed especially for Menuhin.

We went to hear Yehudi Menuhin play when he was twelve years old. We recall how he walked quickly across the concert platform, sturdy and resolute, yet boyishly eager. Up went his violin under the soft young chin. Up came the bow, and for the first time we heard and exulted in the vibrant eloquence of his tone.

Since then Menuhin's maturity has steadily deepened his insight — music's meaning, the composers' entire span of writings, their backgrounds — spurring his interpretations to ever greater soaring heights.

In 1927 came his Paris debut with the Lamoureux Symphony Orchestra, Paul Paray conducting; in 1929 his Berlin debut, playing in one single concert the three "B" Concertos — Bach, Beethoven and Brahms, accompanied by the Berlin Philharmonic Orchestra under Bruno Walter. Later that year came his London debut with orchestra in Queen's Hall under Fritz Busch and in recital in the Royal Albert Hall. Meanwhile, he studied with Georges Enesco.

His first round-the-world concert tour was completed in 1935 after appearances in sixty-three cities, in one hundred and ten engagements. He then retired to his California ranch for two years. In September of 1937, when he was twenty-one years old, Yehudi Menuhin returned to the concert stage and immediately was booked fully up to the end of 1940-41. The war years passed with continuous concertizing for the men in service. In 1942 he was flown by the British Government to play for the British soldiers; in 1944 he was selected as the first artist to give a public concert in Paris following the Liberation. At the close of 1944 he went to Moscow to play for the Russians. It was his first appearance in Russia, as well as the first visit there of an American artist since termination of the war.

* * *

Arturo Toscanini and Menuhin have met frequently for the study of new works. Much of the young virtuoso's naturalness, even gentleness, emanates from his affectionate admiration of the kindly, unostentatious conductor. But, as Menuhin relates, Toscanini did display tempestuousness at least once! It was while he, Menuhin, was playing a Mozart Concerto, a work then unknown to Toscanini, that the telephone bell rang. Toscanini asked to be excused; the call was from the maestro's Madame and he begged her, please, not to disturb him. She promised. However, a few moments later the telephone rang again and for a second time the conductor appealed to his wife to desist. Once again it rang! But now Toscanini rushed to the 'phone, tore the apparatus from the wall (with a section of resistant cement attached) and turned gently back to the chuckling Menuhin, and said, "Caro Yehudi, now we can make music in peace. Let us go back to that glorious, wonderful Mozart Andante movement. . . ."

* * *

Menuhin emanates a sense of well being. Ranch life suits him exceedingly well, as he is fond of riding, likes hiking, and loves to swim. His spare time is occupied in reading. His contact with the great men and women of music, science and literature has broadened him, the reflection being apparent in the man himself, and the spirit which lights his performance. He has retained a youthful appearance and he speaks with a quiet, though on occasion intense, voice and manner. His eyes are thoughtful, his mouth mobile. When conversing, he listens attentively, meditates, and then replies with quiet force. When he speaks, he asserts a definite authority.

* * *

Yehudi Menuhin and his sister Hephzibah are giving sonata programs again. He asserts: "There is no better way to build musicianship than playing chamber music."

NATHAN MILSTEIN

The concert world is aware of the magnetic personality of Nathan Milstein, a quality that holds and enthralls not only his auditors of the public stage but impresses itself on all individuals with whom he has contact. It is easily understandable that when we were seated in Mr. Milstein's library one bright Sunday morning and he strode in with the familiar buoyant air, we could not help marveling at nature's bounty and how much had been bestowed in this artist's favor! He is rather slender, lithe of movement, with a lean, mobile countenance. His posture when seated is erect, his manner poised and earnest. He is an attentive listener and his speech is firm and dynamic.

Our conversation turned to the condition of music in America; Mr. Milstein became a citizen subsequent to his first American tour of 1929, so that his viewpoint carried the conviction of observations resulting from broad experience throughout the land. He said,

"If every American citizen could make an annual tour of his country, he would doubtless feel much the same as I do. There is an amazing unity in the country as a whole. The sense of values in Iowa is fundamentally the same as in Maine, based on an understanding of the big things in life. And I find a more cosmopolitan conscience in the children of this country than in some of the adult Europeans. Abroad, the nations are so close that they are constantly reminded of their differences in ideology, thought and custom.

"I could talk for hours about how wonderful musical conditions are here!" he declared. He pondered for a moment: "Yet, I feel that there is much need that we should develop a greater reverence for music as an art."

"It is the duty of the teacher to foster such respect," I put in.

"Yes. Naturally. Those who teach the playing and making of music should not be content with just that. They should instill awe in the pupil respecting the subject of music itself. In Europe, in South America, or in Mexico, when a boy or girl comes back-stage after a concert, their attitude of respect is apparent. Here, I am afraid, there is more often a casual attitude of thoughtless breeziness. I should like," he reiterated, "more serious thought given the art itself, not necessarily to the artist. After all, the artist is only a representative of the great art, comparable,

it seems to me, like a disciple with faith who speaks humbly to a priest in deference to the religion he represents."

His brown eyes looked keenly at us. "I should like to see teachers raise their pupils' attitude towards the recital program as a whole," he said. "Too often young students attend a recital to hear a great violinist, and lose sight of the quality of the music in listening to the artist. Subconsciously their object is to detect slight errors; yes," with a half-amused smile, "even to count them! Again subconsciously, they compare the performance with another, and the unfortunate part is that these students themselves thereby lose a great deal of the real value of the music, for they lose communion with the artist as he plays. The originality and personality of the performer are regretably diminished for them."

"The real fault, no doubt," Mrs. Applebaum remarked, "is in the educational gap during one's formative years. Not enough stress is placed then upon the development of a proper attitude."

Milstein nodded agreement. "There is another attitude — this is an era where emphasis is placed upon public performance at too soon an age. I knew a young violinist who complained constantly that he was not concertizing. He considered himself ready because he felt he could play technically as well as some of the older, matured artists. To him I say, 'learn to demand more from yourself musically.' He should become more self-analytical."

He shifted himself comfortably in his chair. "When I was a youngster," he mused, "I studied with Stoliarsky for about three years. I was about seven. One thing he impressed upon his pupils was to be self-demanding. He, of course, was not a great teacher, but he stressed group work very firmly. We were with him twice a week, and eight or ten pupils would come to the lessons. We learned from each other. And before we were to do any playing in public, he would previously coach us day after day."

"I suppose you practiced most of the hours during the day?"

"Oh yes," Milstein answered, "and as a consequence my general education took second place. As soon as I became old enough, though, I filled in the gap and did a great deal of studying."

"What would you say on the matter of practicing in a general way," I asked.

"As to the amount, I should say right away that I do not practice too much, but I do practice whatever I feel I need to improve. One can over practice, do too much, like taking an overdose of aspirin! Youngsters who practice five or six hours a day are rarely actually concentrating on what they are doing. As far as technical development is concerned, two or three hours are enough.

"Practice as much as you feel you can accomplish with concentration. Once, when I became concerned because others around me practiced all day long, I asked Professor Auer how many hours I should practice, and he said, 'It really does not matter how long. If you practice with your fingers, no amount is enough. If you practice with your head, two hours are plenty.'"

"At what time of day? Is morning the best time?" asked Sada.

NATHAN MILSTEIN

"Not necessarily," replied Milstein. "Most of the time I have no inclination to practice when I arise. And in the summer," with a smile and characteristic shoulder shrug, "I get lazy."

"Suppose," I said, "we discuss what to practice."

"That I consider very important. In a general way the first thing I would say is this, that a violinist should practice whatever he or she feels uncomfortable about. That means that it is important to him or her as an individual.

"It goes without saying that the important thing is to know what to practice and how. But I also would like to say that often we continue to practice certain things whereas if we vary the material we gain much more.

"For example, I remember as a youngster being occupied too much with Kreutzer and Paganini, so much that I became quite annoyed and felt the urge to get away from them. Now this may sound strange to you, but do you know what I played in their place?" He looked quizzically at us, and said, "I took up quite a few of the Chopin pieces for piano and tried to play them on the violin. You know, they are very unviolinistic and of course uncomfortable to play, but to adapt and make them sound violinistic is of great benefit to one's technic. I used some of the melodic studies. Almost any violinist can pick some that can be used on the violin."

The subject of warming-up has been gone into by us with many of the touring artists. We have observed them at leisure during the summer. Some do not touch their instruments for days. And with many it thus becomes a question of serious application to practice to get back into trim. Others, while on tour and with very little opportunity to practice during all-day travel, step right out on the concert platform after a short period of setting-up exercises. Some find it easy to get back into trim; others, not. Some hands get stiff quicker than others.

Naturally, each artist analyzes his own physical nature and develops the most efficient way for him to return to good playing form. And artists hold diametrically opposite views on this subject; one will do with good effect what another says should never be done.

Questioned, Mr. Milstein said, "The real secret in warming up and getting back into good form quickly is to create tension. It is wrong to relax the hand. No, the important thing is to tense the hand. After you tense it, you relax it and that is when you gain strength."

"Which reminds me of what I saw in a gymnasium once," I said. "A professional boxer was being prepared for a bout. The trainer insisted that he do a certain type of calisthenic repeatedly. 'The only way to strengthen those feet is to tense them,' he said. 'You tear down tissue and then as it builds up to replace the torn down tissue, you gain strength.' He spoke constantly about tension, and I presume that is what you mean."

"Precisely."

"If a violinist wishes to warm up, what would you advise to create that tension with resultant strength?"

"When a violinist hasn't played all day, he is apt to be rather stiff. We must assume there is a loss of energy in the muscles. This must be restored. The real method is not just play anything, but to keep the fingers

down. To create tension we must keep all the fingers down in awkward, unusual positions."

"For how long, and what notes would you play?"

"Let me give a few examples," he said. "Let us play a chord in the first position in which the first finger on G plays A, the second finger on D plays F, the third finger on A plays D and the fourth on E plays B. Play that chord. Keep the fingers there for about sixteen beats. Press the fingers firmly and create tension.

"Then remove the fingers and play open D. Relax the fingers completely while the open D is being played. The open D need not be played for more than four beats. Repeat this process quite a few times. Always bear in mind that the object is to strain the hand."

"Would you vibrate while playing this?"

"No. I shall give you another. Play, in the first position, the fourth finger on G string playing D#, third on D playing G#, second on A playing C# and the first on the E playing F natural. Hold that chord down for a few beats to create strain or tension, then play a chord using the four open strings to relax the hand; open G, open D, open A and open E. It may be a good plan to do these two chords in slow quarter notes."

"Wouldn't you also suggest doing them in the high positions?"

"Quite so. I would do even more than that. I would play them in each position, going to the very high ones so that the first finger is on G in the second position, then 3rd, 4th, 5th, 6th, 7th positions, and higher yet. There is also another combination of notes which is excellent for creating tension. That is the combination of fingerings which make up the fingered octaves. In the first position, play the E, first finger on the D string. In a double stop, play another E an octave higher with the third finger on the A string. Keep these two fingers down. The next double stop would be C, 2nd finger on A in the first position. Then play the C an octave above with the fourth finger on the E string. From there play F on the A string with the first finger in the fifth position. Then play the octave higher with the third finger. See that these double stops are well in tune.

"Now after that I am going to suggest another double stop. Play D with the first finger on the A string."

"That's pretty high," I interrupted, "that's already the tenth position."

"That's quite all right," Milstein laconically replied, "and with that, play the D an octave higher on the E string with the fourth finger. Another favorite group which involves a good jump is to play A in the first position on the G string (first finger on G) and to play the octave above on the D with the third finger. Then jump to F on the G string, playing this with the second finger. This would really be the fifth position.

"And with that F," he went on, "play the F an octave higher with the fourth finger on the D string. The violinist can invent many combinations on these last two double stops, as for example, the first double stop can start in the second position and then jump up, or it can start with the third position. And these can be done on all the strings."

"Variation of combinations like those that I have suggested can be in-

vented, and they may be played slowly in quarter notes," Milstein advised, and added, "the more taxing such combinations are, the better. A few minutes devoted to this kind of work will do any violinist a great deal of good. He should, however, bear in mind that the changes of position involved are also beneficial. It is not well enough simply to practice rapid passages, but he must work on exercises like these double stops and chords in order to develop security and strength. That," Milstein stressed, "is what these exercises will help to do. And we must remember, too, that the fingers of themselves do not possess strength — this lies beyond the fingers in the supporting muscles and tendons. The dynamo or powerhouse is in the wrist," he elucidated, "and in the forearm. And these such exercises aid to develop."

He replaced his priceless Stradivari violin in its case.

"I note, Mr. Milstein, that you do not use a cushion, and that you do not support the violin with the shoulder."

"I not only find it unnecessary to use a cushion," he replied, "but I feel also that one does not have to lift the whole shoulder to hold the violin. I see no reason why one should support an instrument as small as the violin with the entire shoulder. In the first place, it would seem to be a waste of energy. No, I don't use a pad or cushion, nor even a handkerchief. The violin should be supported between the jaw bone and the collar bone."

There is a dash about Milstein's playing: the broad sweep of his bow arm, using a good part where others might use much less, requires that he draw his bow swiftly, yet retaining wonderful control. We had wished to discuss this phase of his art with him, and broaching the subject, Milstein remarked:

"It is important that as much power should be developed in the upper as well as in the lower part of the bow. The shoulder should play an important part in the equalization of the tone. It is definite that those who play the violin from the shoulder have a more even tone. Many eminent artists, such as Kreisler, Heifetz, and Szigeti, play a great deal from the shoulder, and not from the wrist. Of course," he allowed, "it is possible to play well using the wrist much of the time, and many do, but it is better to play from the shoulder. I object to so much wrist and lower forearm."

"But Mr. Milstein, what about bow change at the nut of the bow?"

He persisted, "I object to the wrist." And with an expressive movement of his hands, "As soon as the wrist starts, something happens. There is always that little gulp. There is," he offered, "an excellent type of control one gets when he uses a lot of arm. It is advantageous when one wishes to use small amounts of bow, when even the slightest motion of the wrist can produce quite a jar."

"But what about fast passages where you do not wish to use much bow?"

"Even then," he maintained, "most times I use very little wrist, unless I am working for a particular effect."

"Specifically," I asked, "what about the détaché passage in the second page of the Sibelius concerto?"

"No. Even there I do not use the wrist."

"What about bow control on long notes?"

"There is so much in the music which will give us that," he advised. "I make no separate problem of it. I never recommend practicing long notes for bow control, and I have never done it myself."

There are many interesting silent exercises devised for the left hand, and I had a feeling that Milstein employed them. I was extremely interested to get his reaction, and it certainly was a surprise to me.

"Silent exercises? Why bother with them? When one spends the time — one might just as well use the bow."

Succinctly put!

A great deal has been said about the various schools of violin playing. Some feel strongly attached to what they consider their particular school or style. It might be easy to classify Milstein as an exponent of a certain distinct school.

We sounded him for his opinion, and his eyes showed a twinkle. "To be frank with you, I doubt their importance. I have talked with other players on the subject, and I feel it is nonsense to make a philosophy of the various styles. We have a few great Belgian violinists, a number of Russian, French, etc., but to my mind it has just happened so. Nothing else."

We know, of course, that Milstein has played practically all of the standard concerti, and have always admired the skill and finesse with which he prepares his programs. Each season five or six different concerti are included on his tours.

Milstein told us, "There are two composers who are always represented on my programs: Bach and Paganini. As far as Bach is concerned, I do not recall that I have given a recital without some work of his being included. No other composers have written more thrillingly for the violin than Bach and Paganini. But of course Bach's music has an individual and different type of importance."

* * *

Concerning Milstein's interest outside his music, we know that he has several hobbies, of which his skill with the brush is well known; some of his paintings are included in the annual exhibition of Art by Musicians. Before a concert, he often paints much of that day to compose himself.

"If painting can be called a hobby," he told us with a wistful look in his dark eyes, "then I have a hobby: water colors. I love to paint." Then, "And, more strenuous, I love tennis too! When one plays correctly, from the shoulder, tennis is excellent. It is the same as bowing. One must, however, swing from the shoulder. It does not demand so much strength, as swing. That is the right movement!"

"And ping-pong? Isn't that one of your favorite relaxations?"

"Oh, ping-pong. Yes! I do love to play. It requires a keen eye and quick hand, and instant calculations," he warmly answered.

Milstein devotes much of his spare time to the purely intellectual studies; philosophy, history, biography, languages. He speaks Russian, English, French, German, Spanish, and some Italian.

We were fascinated by the artist's expressive hands. They are always sensitively alert to add emphasis to his conversation. And his intense, energetic manner forcefully accentuates his acumen and forthrightness.

As when we probed into the matter of genius:—"There are two requisites which must be present in a genius. First, a sensitve imagination, to interpret with feeling that which he plays. Second, physical powers which will enable him to devote years of application to steady study, necessary to the acquisition of a perfect technic. A rare combination! Today, we have violinists who are splendid technicians, but who entirely lack the subtle gift of interpretation. On the other hand, we have artists who feel exquisite meaning in music, but who lack interpretative means because of their failure to acquire a superlative technic."

Milstein continued, "The latter come closer to possessing true genius." And, "The same is true in all the arts, as for instance, the painting of Van Gogh. His technic is faulty, yes, but every powerful brush stroke of his, holds meaning! In spite of his lack, his work lives! Many painters who were perfect draftsmen have been forgotten because they lack this genius.

"Yes, though a child is born with both of these requisites, he is not thus inevitably destined for greatness. No, early training and environment have their important role in his development. In my case, I started to play the violin not because I was drawn to it, but because my mother forced me to. She insisted upon regular daily practice. For every child, no matter how well endowed by nature, has to be very wisely guided at the start.

"Oh yes," he said, "I was attracted to music. I wanted to hear it and I wanted to make it. But I had to be forced to learn how to make it. My mother sensed my affinity for music and made me practice regularly. Only when I progressed far enough to feel the music itself in my playing did I practice willingly and eagerly."

* * *

Nathan Milstein was born December 31st, 1904, in Odessa, Russia. In 1925 he left Russia and concertized in many European cities. For many years he spent summers in Gstaad, a Swiss resort town under the picturesque, snowy Oldenhorn. A neighbor was Rachmaninoff. With Vladimir Horowitz, Milstein went on many concert tours.

In 1929, he came to the United States to make his introductory bow to American audiences, as soloist with the Philadelphia Symphony, conducted by Leopold Stokowski. He was wholly successful, and the following year the young artist was engaged as soloist with the New York Philharmonic-Symphony Orchestra, and concert tours followed in every city in the country, keeping him constantly before the public in America.

America is Milstein's land of choice. He owns an old Vermont home which he treasures for its historic background, and for its simple, steadfast beauty. America is delighted to call Milstein son.

ERICA MORINI

Erica Morini, world-famed, world-traveled, is a most feminine person. She is, of course, artistically intense, and the blend of her vivacious, pretty face, the continental mannerisms that accent her graceful movements, and the intensity of her voice, add up to a lot of charm.

The years pass her by airily. "Yes?" she laughed when I told her so. "That is very nice," as if in agreement of my thought that it was deserved compensation for the pouring into the years of her heart's music.

"Tell me, Miss Morini," I asked her, "what decides your choice of concert dress? I know how well you like tailored clothes. How do you compromise between them and the glamorous needs of the platform?"

She sighed a little "Glitter is lovely," she conceded, "but not for the platform. Nothing to take the eye, the thought, from the music. Nothing to distract from absorption in the music. So I wear fine materials, yes, but black or subdued tones. Sometimes a lovely sash will do the trick.

"But my major thought is directed to the sleeves. Sleeveless gowns are out for the woman artist. Her arms are too well developed from practicing. Nor are flowing sleeves to be thought of. What if they caught on a flying bow! And too tight? Worse still! How could I move? So the sleeves have to be draped and planned, and then I nonchalantly forget all about them!"

I visualized Miss Morini as I had often watched her on the concert stage. No thought then of arms or sleeves or dress. Nothing but the brilliant, pulsating music being spun by the agile figure before us.

"And when you rue the bothersome sleeves, and the necessary short fingernails," I probed, "what do you do? Indulge in the frippery of a beautiful bag for that collection of yours?"

"But of course, Mrs. Applebaum," she laughed. "Of course I do! And at once it eases me wonderfully!"

As we talked, I watched her hands. She noted this. "I don't do very much about my hands. Nor am I too cautious with them. Before concerts, of course, I give them the treatment of the white of an egg. That I like to do. It softens them so nicely.

"Otherwise, while I am careful about knives, I like to bake, even to cook, and my kitchen is not a stranger to me.

"And although a good many of the sports are not for me, I do like to climb and to take long walks. And I so love to dance. Very much."

"Dancing is her second love," interposed Felice Siracusano, her husband.

"I suppose he wants to tell you about my compliment from Pavlowa."

"And what of the time you and your partner won first prize at a charity ball?"

"Oh, that was for a Viennese waltz."

"I know she is happiest about Pavlowa. They both were touring in Australia and met at a ball, and there it was that Pavlowa told Erica what a graceful dancer she was.

"She treasures this compliment like the one the King of Afghanistan gave her for her piano playing."

"When was that?" we asked.

"On board ship where both of us were passengers," she told us. "Sometimes I knew he was in the music salon, and sometimes I was unaware. I played Viennese waltzes by the hour, and he listened so quietly. But he liked them, for he gave me an exquisite antique jewel cabinet when the voyage was over. Beautiful for my collection of antiques."

Mr. Applebaum now became the interrogator.

"Have you an exercise, Miss Morini, or set of exercises," he asked, "to maintain the suppleness of your hands?"

"Yes, and let me tell them to you. This is what I do. I stretch out the fingers and let them fall first on the hollow of the hand, then on the thumb muscle, pressing firmly in each case. I repeat this slowly six times with each hand.

"This is another one. Hold up the hand and without moving any of the other fingers, bend back each finger in turn as far as it will go.

"Then this one. Bend all five fingers toward the palm so that your hand resembles a claw. Tense the fingers until they ache slightly, then relax them.

"That is for my hands. But for my body, something more pleasurable, much less of a chore. I go through my ballet routines each morning, those I learned as a child in ballet school in Vienna."

"Miss Morini," questioned Mrs. Applebaum, "what is your opinion of a shoulder pad for violinists?"

"I have been asked by violin teachers to discuss the advisability of using the shoulder pad," she replied. "I do not care to use a shoulder pad, and prefer to advise other violinists not to use them.

"One year, when I was soloist with the Vienna Philharmonic Orchestra, I discussed this with the violinists there and learned that many of them had changed their minds about pads, and had removed them. This surprised me very much at the time, and particularly as I saw how happy they felt about the change, how much better off they felt without the pads."

"Miss Morini, if I were to put the question this way—would you say it was wrong to use a shoulder pad?"

"No, I don't think I should care to answer it from the standpoint of whether it is right or wrong, because it is such an individual matter, but I do say that I would prefer to see a violinist without it.

"And then, again, I feel that you can commune more with your instru-

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ment without a pad; that the violin becomes more part of your body without the pad. You can feel more like a singer feels. The shoulder pad breaks up physical intimacy with the instrument.

"There is something else to say in connection with the shoulder pad. Violinists who prefer a shoulder pad are inclined to grip the violin too tightly. This firm pressure on the violin is certainly unnecessary. The shoulder will, naturally, have to be lifted slightly for drastic position changes, but I certainly prefer this to improvising a cushion built to avoid doing it.

"Violinists with very tall necks may need one—however, I don't know of a violinist with a neck so tall, do you?"

Mrs. Applebaum asked Miss Morini to demonstrate for her the way she holds the bow, "because I have noted in recitals that your fingers were very tightly close together."

"Yes," she agreed, "I do like to keep my four fingers very tightly close to each other. I like to feel them close together. I like each finger to feel the electrical proximity of the other, an affinity that only closeness can give. Then, when I wish to play with great firmness and solidity, with the four fingers close together, I can do so more efficiently

"Let me also point out here that I object to the bow being held in the first joint or in the second joint, but I do prefer it held between the first and second knuckles. There seems to be a peculiar rigidity when it is held in the knuckle and a very desirable flexibility when it is held between the two knuckles.

"Also, I feel that I can do more with the bow, that I never have to

concern myself with tension of the right arm. Of course, the bow grip is a problem that each one has to solve individually, but we do have to lay down some sort of set rule for young players, and so I emphatically say, between the first and second knuckles," she insisted.

* * *

In listening to an artist perform, so much is done easefully, naturally, that it is inconceivable that they ever presented difficulties or loomed as problems. Let us consider bow change, for one.

With some of the artists, attempts to discuss this phase of their bow arm elicits a shrug and, "Well, it just came naturally to me."

With others, it is given a good deal of consideration and analysis. In its regard, Miss Morini had this to say: "There should be very little work for the wrist when going from one bow to another. There is another phase of the bow change that I should like to discuss for a moment.

"In piano passages particularly, I never go quite to the frog of the bow." She smiled roguishly. "Why should I? Isn't the bow long enough? Why do I have to go to the very nut of the bow, where an imperceptible bow change is practically impossible, when by a little control I can get all of the notes I want, and I can get all of the breadth that I want?

"I definitely avoid going to the frog. Frog perfection is really not necessary. There are times when I never want to enter that scratchy area. It is better to avoid entering that state of unpleasantness. Is it not so, Mr. Applebaum?

"I do, however, in going from one bow to another in piano passages near the nut, bring my bow a little bit nearer to the fingerboard. Here I can get a very smooth bow change with practically no wrist motion at all.

"To me," she continued, "the bow hand is the more interesting of the two. I feel that it is a study that is never completed. I cannot exactly say that it is because I have more confidence in my left hand, but I feel that one can constantly make progress in the technic of the right arm. And anyway, I think all the problems of the right arm are more absorbing than those of the left—they certainly are a life study! Everything seems to depend upon it, as I see it: tone, phrasing, style!"

Miss Morini has an unusually fine martelé. She has a remarkable way of varying the degree of crispness, which I feel is such an important characteristic of this stroke.

"The first two fingers of the right hand control the entire stroke. The other two fingers are really not necessary. I am not," she went on, "in agreement with theorists who advise support from the elbow or upper arm in the performance of this stroke. Certainly one cannot believe that so much physical strength is required in its performance that it is not possible to get it from the first two fingers. Why not strengthen the first two fingers?

"We will find ourselves in a position to get many minute differences in pressures if we confine all this to the first two fingers. Since there is no question about the fact that the first two fingers have enough strength to

perform the martelé, it will certainly be to our advantage to avoid a more cumbersome agency.

"Then," she went on, "there is another phase of the martelé which should be considered. When playing lengthy passages with the martelé stroke, one would grow very tired using the arm. I have a great fondness," she disclosed, "for using the martelé stroke at the tip for the entire Allegro of the A minor Sonata of Bach unaccompanied.

"This stroke becomes *so* enchanting when vibrato is used with it. Even students should never practice the stroke without vibrato!

"While the little finger is absolutely essential in the performance of the slow spiccato," continued Miss Morini, "it is absolutely useless in all the detaché strokes above the middle of the bow. And, to be truthful, I only keep the little finger on above the middle for purely appearance's sake!

"When we use the spiccato stroke near the frog, we use the entire hand and some forearm. As we get nearer to the middle, the use of the forearm is discontinued and the hand will do it all. Slightly below the middle, and we will use a combination of fingers and hand. And at the middle, there are moments when we will use exclusively fingers.

"These subtle differences should," she cautioned, "be carefully felt and worked on by the ambitious pupil.

"Take a spiccato passage and play it in these different ways. You will find that you get many interesting types of variety."

I asked her to discuss the sautillé bowing, or, as she had referred to it in our previous talks, the "fast spiccato."

"Here again," she replied, "the first two fingers of the right hand are of importance. The other two are not. More important, I think, than discussing the actual technic of this stroke, I wish to comment on a growing tendency on the part of young violinists to play this stroke in such a way that the bow comes off the string too high. This I very much object to.

"I do not like to see a sautillé too bouncing," she warned. "I do not like to hear too much percussion. When we play the sautillé practically on the string, we get the desirable effect of the sautillé with none of the 'kratz,' " and she grimaced at her own apt word. "Without the scratch," she translated.

"If I were to ask you, Miss Morini, what in your opinion is the most important thing to watch out for in the cultivation of a good riccochet stroke, what would you advise?"

"The most important thing, Mr. Applebaum, is to watch that the fingers of the right arm completely relax their grip on the bow after the bow has struck the string. The fingers have nothing really to do but to tighten their grip as the bow is thrown on the string, to loosen their grip after the bow has struck, and to tighten again when the stroke is to be discontinued."

"Would you," I questioned, "like to give the next important thing?"

"Yes. Use only the lower arm when throwing the bow on the string. It is a mistake to use the entire arm for its performance.

"I am sure that now you are going to speak to me about the staccato bowing?" she asked facetiously.

"I am very sure," I replied.

"That is what every violinist likes to talk about, to learn about, and I should like to say something about it, too. The only staccato that seems to thrill everyone is the 'nervous' staccato, and, of course, I want to come back to the first two fingers. For from this source we will get practically all our pressure.

"Do you remember how as a youngster you practiced this stroke? I remember practicing this with just the two fingers down and the other two fingers off the bow, and I remember concentrating on a precise pressure for each note. And I also recall that my object was to use as little bow as possible, whether I did it quickly or slowly.

"It is wise, of course, to start slowly and get gradually faster. How about the position of the elbow in relation to the arm in the performance of this stroke? The elbow position should never change. Its relationship to the rest of the arm must always remain the same. Here, perhaps, may be one of the reasons why so many have difficulty with this stroke.

"When a student doesn't master something in a short time, he naturally begins experimenting in various ways, and in the case of the staccato, fussing about with the elbow and shoulder will often prevent him from mastering the stroke.

"I advocate complete normalcy in the performance of the staccato bowing. Concentrate all the attention on the first two fingers."

"Just how," I then asked her, "do you start your daily practicing most times?"

"Peculiarly enough, when I start my practicing, I concentrate on the left hand. I begin with scales, and feel that everyone should start their work with them. From there, many times I go right into fingered octaves, as I seem to get a great deal from them. After putting in quite a stretch of time on fingered octaves, my left hand is then in tip-top shape."

"For the advanced student," I said, "this should be an excellent suggestion. A wise one. From my experience with pupils, they do too little work with fingered octaves. Why they should dislike them more than other forms of left-hand work, I do not understand, but they do."

"Yes," she broke in, "they are more valuable, of course, than regular octaves. Practicing octaves for any length of time with the first and fourth fingers seems to have a stiffening effect on the left hand.

"And then," she went on, "after the fingered octaves, I devote some time to the trill, stressing, of course, the little finger. I practice the trill slowly in a very percussive manner, or, let us say, in a sort of 'knocking' way, strongly throwing the finger down on the string. I do this gradually faster, still in that 'knocking' manner. I find that this helps me very much.

"Personally," she confided, "I do not bother with any stretching exercises; but, of course, that is individual with me. I just don't feel the need for them.

"For the little finger, I have a piece called 'The Waterfall,' by Vecsey.

It is a very lovely piece, very difficult, and a wonderful exercise for the fingers. Of course, I make it more difficult than it is. I play it in sextalets, but it certainly is marvelous. And you know," she added with a laugh, "I haven't even a copy of it. I haven't had one for a long time, but play it from memory.

"For general trill work the Kreutzer trill studies are wonderful, and three or four of them should be played daily."

"Do you use any silent finger exercises?" I asked.

"No. I don't care to use these at all. I believe that one should hear what one is doing. I would not spend five minutes working on something unless I could hear it. There is so much that one can do to develop the left hand, that is audible, that I think it ridiculous to do anything inaudible."

"You have done such wonderful work as a youngster," I told her, "and your repertoire has been so varied, that I think I should enjoy talking about memory, and about the manner in which you memorize."

"Again that is an individual problem. Personally, I do not think that memory has anything to do with the art of interpretation. Some are so gifted in this respect that they know a piece 'by rote' long before they know it 'by music.'

"But let me offer this suggestion, and I have found it, from years of experience, to be a very helpful one. Play a piece many, many times with piano, but play it slowly. The suggestive stimuli that we get from the harmonies and from the harmonic construction is of great aid.

"When we practice slowly, and with the piano, and when we allow a certain section of the subconscious to absorb the piano part, we find that even the modulations will be a great help in impressing the architecture of the melody on us.

"The more difficult it is to memorize a passage, the more important that it be practiced slowly."

"Are you nervous when you play in public?"

"Yes," she instantly replied. "I am a very nervous person. And, of course, I am tense in public. But I don't care! Why should I care? My hand might wish to be shaky, but I do not allow it to shake. I am nervous, but I make sure that I know the work so well that the nervousness will not matter. So what is the difference if I am, or if I am not, nervous?

"Oftentimes I find that it is possible to be nervous about a particular passage. I have often feared a certain passage and have learned from experience that there is only one thing for me to do. I completely change the fingering. What happens? I have an entirely new approach to it. I know, instinctively, that in its new fingering garb, after working on it slowly, I shall be able to check any tension regarding this particular passage.

"You know," she confided, "I once told this to a famous violinist—I won't mention his name; what matters who he is?" she spoke reminiscently. "It was about a passage in the Brahms Concerto. Imagine! You know, he tried my idea. He changed the fingering. A short time later, he told me

delightedly that never again did he feel any dread in connection with that passage. It worked with him, and it has always worked with me!"

"I should like to discuss your programs, Miss Morini. I feel that you stress the works of the Classical period, almost as though you fear that audiences will become too blasé about them."

"Yes, I do feel that way about these works. So many violinists rush madly to new works and neglect the beauties of the Classical writing. Violinists should not stay away from the classic works because they feel they lack brilliance.

"Consider the Spohr 'Gesangscene.' It certainly covers the whole gamut of technic. It has spiccato, staccato, excellent opportunity for left-hand brilliance, with marvelous opportunity for fine phrasing and style.

"I am proud of the fact," she concluded, "that I play all of the Spohr concertos. I think they should be played in public much more. And I want to say the same about the Viotti No. 22 and No. 23."

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Erica Morini's background gleams. Named by her parents for the lovely little purple flower growing in the nearby woods, the erica, her feet were set from babyhood on lovely ways.

She was a graceful child, so was taken to ballet school to dance to her heart's content. Simultaneously, her father realized her musical talent. He at once made time in his busy musical day for her violin lessons.

"And I was the most enchanted four-year-old in Vienna," she musingly says.

By eight, the girl-prodigy had had a good deal of musical study; had finished the master course at the Vienna Conservatory under Anton Sevcik, and was being presented as soloist with the famed Artur Nikisch in the hallowed city of Leipzig.

Everyone wanted to hear her—everyone was talking about the new little girl-genius of the violin.

The successor to Maud Powell had been born. The Guadagnini violin possessed by the magnificent Powell and bequeathed by her to "the next great woman violinist" would be waiting in America for its new owner. Now the child stood practicing fleetly and with youthful flourish cascading the runs from her bow.

Soon began the child's tours. A command performance before the Emperor and his family at the Royal Palace in Vienna; a sumptuous blond doll as a gift for the tremulous child. Then calls from the European capitals, gifts from royalty to become part of her life.

Also adulation from musician and from critic. The embroidered linen handkerchief which Sarasate so loved and wore in his breast pocket when he performed, and which he bequeathed to "the finest exponent of my Spanish dances," was presented to Erica by the Musical Society of Madrid. Now the forever-treasurable memento is framed in Miss Morini's music room.

Erica came to the United States for her American début in her middle

'teens. That was in 1921, in Carnegie Hall, under Artur Bodanzky. The Maud Powell Guadagnini was presented to her then, but was too large for her hand, and the young artist retained the famous Davidoff Strad of 1727 which her father had bought for her.

America loved her, and she stayed on for the next two years. Then she returned to Europe, where she remained for the following seven years, with tours to Australia and the Orient.

When, following this period, she returned to the United States, she decided to make it her homeland.

RUGGIERO RICCI

There is a tranquil, retiring quality about Ruggiero Ricci which seems to pervade his entire household as well. He and his charming wife, who was Ruth Rink of Illinois and also a violinist, and their two golden-haired little daughters, make their home in a small town in New Jersey, easily accessible to New York City.

With each visit there, we were pleased to find Mr. Ricci increasingly voluble, so that his personality, his good sense of humor, which includes indulgence in practical joking, evinced itself clearly. He laughs frequently, easily and softly.

One of his favorite topics, of course, is Paganini. He knows all the Paganini literature and most of his compositions, including the famous Caprices, from memory, and plays them with wonderful ease. But there was much that I wished to discuss with Ricci before we talked of Paganini.

"All right!" he agreed. "To begin, then, let us talk about fundamental left-hand technic. I say fundamental," he stated, "because the physical strength which gives a violinist speed, flexibility, and endurance is the first requisite of the left hand. Let us analyze this strength.

"Many violinists lack physical strength in the left hand. They tire, to offer an example, after playing the Dont opus 35, No. 6, or again the Etude in G Minor, the tremolo etude, of Paganini. Playing a great many scales continuously at a good fast tempo, rhythmically even, in thirds or fingered octaves, tests their strength but must be persisted in.

"The object of such practicing," he counselled, "is to develop strength, and as a result, speed and flexibility. To achieve this, much work has to be done in extensions. There should be enough flexibility for the player to extend farther above and below the position in which the hand lies at the moment. Any tightness which might arise must be attributed to lack of strength in the hand, rather than to overdevelopment of the muscles.

"Violinists like to practice everything up to a certain point, but beyond that point is when the actual value begins! When an etude begins to irk it is probably an indication of weakness, and that is just the time NOT to close the book."

* * *

Inevitably, during conversation, Ricci's remarks turned to Paganini. "If we are to believe that Paganini played what he wrote—and I believe he

did—his left hand must have been unusually developed. For example, the third variation in his 'God Save the King' is a tremolo variation, and immediately following it is a variation with left hand pizzicato. Placed in that order, such a sequence surely would not have been possible to execute with facility if he had not had strength and endurance sufficient and to spare."

"What would you prescribe as the most important aid for the development of left-hand power?" I asked.

"My first thought," he answered, "would be the playing of numerous exercises containing short trills. They develop strength, but with elasticity."

"What would you consider a good plan for the average violinist?"

"We have to be very logical about left-hand development. The violinist should begin developing his hand from the fourth finger down to the first. Most of his time should be spent on the fourth, then on the next weakest, which is the third."

"What," I inquired, "would be the best Etude you could mention to accomplish this?"

"Well, the best, perhaps, would be Dont's opus 35, No. 6. I feel that a violinist cannot develop a fast trill by just practicing one trill, hammering away at it for a long time."

"So you would not approve of the Sevcik trill exercises, where one trills on a note for a length of time?"

"No. I feel convinced that violinists are on the wrong track with exercises of this sort." He picked up his violin and demonstrated a short, fast trill.

"But that is practically a nervous trill," I said.

"You should realize that this short trill I just played . . ." I interrupted, "It certainly was remarkably fast and distinct." "That short trill," he repeated, "develops the hand a great deal. It does no harm, practiced within reason, allowing the hand to rest at regular intervals. But the value of long, slow trilling is questionable. I am strongly convinced that hammering the fingers down slowly never develops any speed."

His wife spoke up facetiously. "Well, it develops one thing."

"What is that?"

"Patience. It develops much patience."

"Yes," Ricci laughed, "But it hardly does any more than that."

He continued, "The Kreisler cadenza to the Tartini Devil's Trill is excellent material for this purpose, although I use my own exercises."

"At what stage of development would you begin teaching this nervous trill to the student?"

"It is hard to tell you at just what stage to start using this trill, but no harm can possibly come from attempting it at any juncture in the student's progress. A short, nervous trill cannot strain the hand."

"I noticed that as you did this trill, you used more than just the finger —you used the entire wrist," I observed.

"Exactly. It involves the hand from the beginning of the wrist up.

Material like the Dont study No. 6 is more valuable for the development of this type of trill than, for instance, the Paganini Etude No. 6. The Kreutzer study in B flat major also is valuable for this type of trill," Ricci recommended, "and in a general way, I could put it like this, that we can strengthen our fingers more readily from speedy exercises than from the exercises that encourage a hammering of the finger."

"I presume you advocate an extensive use of scales for the ambitious violinist?"

"I practice ordinary scales a great deal," he agreed, "and often in triplets, for the development of evenness. An uneven scale technic will display shortcomings of a performer in all of the classical concerti. On the other hand, a scale played well proclaims a great deal of accomplishment. In the Mendelssohn Concerto, for example, one should be able to play the E minor scale evenly." Then he said, "I seldom hear the triplet passage in the first movement of the Mendelssohn concerto played well. The triplet passage in the entire movement suffers because of a lack of evenness.

"When I hear this, or any classical concerto, performed, I can judge at once whether the performer practices scales carefully and correctly. And I can tell at once if he possesses a good scale technic. For when a violinist does not practice scales, it is evident in everything he plays. His intonation is not clear. His half tones and whole tones are slightly faulty. It is often difficult to distinguish between his half tones."

"Don't you think it is a good idea to practice various exercises which tend to develop greater care in half steps?"

"I certainly do," Ricci replied. "There are many valuble semi-tone studies. But a very fine plan is to practice three-octave scales, making all the shifts on the half steps. There must be something wrong with the way scales are generally practiced," he censured, "for we find that many violinists do not know the fingerboard all the way up. Place him in the second position, for instance, and he is on unfamiliar ground!"

"Before we analyze fingerings more in detail, I should like to discuss shifting with you," I suggested.

"A good idea," Ricci agreed. "It is hard to understand why we hear so much senseless whining when players change positions. If one wishes to make a slide, that is perfectly fine, as long as the portamento is for musical reasons. Yet we constantly hear slides which are not justified, because they are made merely for transportation. We so often hear glissandi whenever a shift is made. One would think that once a player becomes conscious of unnecessary glissandi, they would become increasingly distasteful to him. It seems to me that every time a violinist plays ten notes, he plays a glissando which is musically undesirable. The worst of it is, that violinists are too often unaware that they are making them. They become accustomed to this form of musical atrocity. It is, in my opinion, one of the worst faults of string players!

"A good check for shifting is to place the scroll of the violin against the wall and hold it there. If the violinist will play in this position it

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will become very obvious that it is difficult to shift smoothly without jerking the violin or making disturbance."

"Mr. Ricci, before we delve into the problems of intonation and unusual fingerings, I want to talk to you about the bow arm. What is the fundamental approach to the problems of its development? Your own is magnificent, well relaxed and poised."

Ricci did not pause to consider, but said at once, "I have thought about bow arm development a good deal, and the most important thought is that the wrist should be perfectly relaxed."

"How does a player achieve this?"

"Let the violinist hold his right hand straight out. Then let him drop his wrist. From that point on, the bow position should start."

"That would make for a relaxed bow position, wouldn't it?"

"Yes, it does. The bow position should be such that with very little effort, the player can drop the bow at a moment. The fingers should be placed on the bow so that they conform with the normal shape of the hand. The fingers should never be stiff around the bow. Any bow arm that looks stiff, is stiff."

"Now we have our bow position," I said, "what would you take up next?"

"I would then introduce the détaché in the middle third of the bow without using the wrist."

"An active action of the lower arm, and a passive action of the wrist?"

"Yes. The important thing then is to make sure that the wrist is relaxed, while the real action takes place in the lower arm. The bow has to travel in an absolutely straight line, and there must be the same strength in the up-bow as in the down-bow. The tones must be absolutely even. As this stroke gets faster and faster, less bow is used, with the wrist finally taking over completely. That, in my opinion, is the fundamental stroke."

Ruggiero Ricci is not effusive, except on occasion. He is, rather, a thoughtful, contemplative artist; aware, perhaps over-weightily aware, of the demands of his art. Mrs. Ricci confided that she was pleased to see him so expressive with us, as it was not always so with him. It was apparent that he enjoyed our discussions; he warmed up to them, and constantly picked up his instrument to demonstrate. His fleet playing, and his lustrous tone, spoke eloquently.

"Let me ask, Mr. Ricci, what in your opinion, is the fundamental principle in the development of good intonation?" I questioned, as he laid his violin on the piano top, and while the purity of his tones still hovered about us.

"That isn't difficult to answer," he said. "A note may be in tune when played by itself, but out of tune compared to another note. I think the real secret in intonation is for the violinist to cultivate the ability to listen to the under-tones that the various double-stops produce.

"A violinist might say, 'this double-stop sounds well in tune to me,' but if he listens to the under-tone, he will change his mind about it. It is the actual under-tone that determines whether the double-stop is in tune."

"Would you mind giving us an example of just what you mean?"

"Of course not. Let us take a minor third, B flat and D flat. If a violinist plays this minor third absolutely in tune, the resultant under-tone would be a G flat, which would then produce a major triad. Any minor third when played in tune together with its under-tone forms a major triad.

"And another example?"

"Yes. Play a major third, B flat on the A string, D natural on the E string. If this third is played in tune, the resultant under-tone will be another B flat, but two octaves lower.

* * *

On a mild, lovely day one summer we chose to concentrate exclusively upon a discussion of Paganini, and I began it with the thought that had occurred to me a number of times. "Since Paganini was such a well-known guitar player, don't you believe, Mr. Ricci, that many of the unusual combinations in his work are directly traceable to his guitar technic?"

Ricci nodded. "Yes, I believe so. There is no doubt in my mind that many of his uncommon technical combinations showed the influence of his guitar playing. In the first Caprice, for example, there are many chord progressions which, speaking strictly from the point of fingerings, would never have occurred to anyone unaccustomed to these changes. A violinist improvising would never fall naturally into these chords with their unusual finger combinations, but they might have seemed even commonplace to someone who had played guitar. The first two chords where the Etude goes into D flat major are a good illustration of my point.

"In many instances, Paganini applied the hand position of the guitar to the violin, and this, in my opinion, is the only way in which many stretches can be played. To give a simple illustration, place the first finger on the first C on the D string and the fourth finger on the octave higher on the A string. Now slide the first finger all the way back to E, still holding the top C on the A string. If you cannot do it, then you are trying to stretch back in the conventional way in which most violinists stretch, by trying to drag back the hooked first finger. The only way to do it is to unbend your first finger completely. Then you will not have the tip of your finger on the string, but more on the side."

"We have seen pictures of Paganini playing the four A flats with his hand in the position you describe," I suggested. "Don't you think that his thumb had a lot to do in helping him manipulate these unorthodox combinations?"

"These is no doubt about it!" Ricci replied. "One of the contributing factors of Paganini's miraculous facility was that his thumb was always logically placed, regardless of what position the fingers were in. In making an extension such as the one in my illustration we cannot consider the hand in any one position, and the thumb must be placed on the neck wherever it falls naturally, which might be from the middle to the end of the neck.

"There is no set position for the thumb, in my opinion. It is not held necessarily opposite the first, second, third, or fourth finger, but its location is determined solely by the finger pattern. A simple illustration is to play A on the G string with the first finger; the thumb is approximately opposite the first finger. Now lay the first finger across the strings, playing A on the G string, E on the D string, B on the A string, and F-sharp on the E string. You will find the thumb has progressed well above the middle of the neck, although you are still playing A on the G string."

"Isn't it unfortunate, Mr. Ricci, that violin teaching deals so much with conventional fingerings?"

"I agree with you, Mr. Applebaum. Our troubles lie in the unconventional, which we cannot play with ease. For this reason I think the value of repetitious practice of orthodox patterns, beyond a reasonable extent, is questionable. It is when the violinist encounters a passage which is a little different that he gets into difficulty."

"What is an example, Mr. Ricci?"

"Let us take C on the D string played with the fourth finger, and E on the A string played with the second finger. This, as we know, is the conventional way to play this third. This same third may also be played so that the E is played with the second finger and the C with the third finger. It would be played in this manner in the following chord: C on the G string with the first finger, C on the D string with the third finger, E on the A string with the second finger, and E on the E string with the fourth finger. Likewise, I could give you examples in which this, or any other third, must be played with the third and fourth fingers, or the first and fourth fingers. Whereas one would not use the first and fourth to play this simple third, still it must be used in the following chord: E on the G string with the third, C on the D string with the fourth, E on the A string with the first, and C on the E string with the second. The point I would like to make is that there are times when we must use any one of these combinations."

"Why not invent a series of exercises based on these different fingerings?"

"By all means. In order to have a fully developed technic one should be able to play scales in thirds, with various fingerings. We know that the unusual fingering will not be used very often, but one cannot lay claim to knowing the finger-board thoroughly until he is able to play these unusual fingerings well in tune and with facility.

"Let us write out a one-octave scale in thirds, for example, the C major scale starting with the C on the G string and the E on the D string. Play the entire scale on the G and D strings up and down, but using only the third finger for the lower note and the first finger for the upper note. Now practice the same scale using the fourth and second fingers."

"How about fingering in an unusual manner the C major scale with different combinations?"

"Here are two other fingerings for the scale which can be practiced. Write out the same one-octave C major scale in thirds as above. Now

place the following fingerings with it: $\begin{matrix}1&1&2&3&1&1&2&3\\2&3&4&4&2&3&4&4\end{matrix}$. Here is another fingering, a litte more extreme. Write out a two-octave scale in thirds and place these fingerings with it: $\begin{matrix}1&1&2&2&3&1&1&2&2&3&1&1&2&2&3\\2&3&3&4&4&2&3&3&4&4&2&3&3&4&4\end{matrix}$ The same fingering may be used in reverse, descending.

* * *

"You have spent many years with the Paganini Caprices, and your recordings of the Paganini works indicate plainly the deep study you have made of them," I observed.

"Yes, I have studied them quite thoroughly. In mentioning Paganini, there is one more point about fingerings which comes to my mind. In passages in which extensions of any kind are used, one must consider one finger as a base. This may be *any* finger, and not necessarily the first. An example may be found in Paganini's third Caprice, the thirty-first and thirty-second measures of the Presto. There we must consider the fourth finger as the base. Similarly it may be the second or third, as the case may be."

That Ricci himself is not unyieldingly bound to convention was evidenced a short time ago when he presented an unorthodox and truly amazing program at Town Hall in New York. He gave a complete recital of works for violin alone. It was a very unusual occasion for music audience and music critic, and all responded to his superb artistry with great enthusiasm.

A program like this gives food for thought, and violinists should explore the music written to be played without piano. I am listing Ricci's program:

Study on a Choral	Stamitz (Kreisler)
Sonata in A minor	Bach
Sonata in E minor, opus 27, No. 4	Ysaye
Sonata, opus 31, No. 2	Hindemith
Recitativo and Scherzo-Caprice	Kreisler
Staccato Study Saltarella	Wieniawski
Two Caprices (XXII and XXIV)	Paganini

* * *

Ruggiero Ricco was born in 1920 in San Francisco, the third of seven children. Music dwelt in the Ricci home—they were all musical, and their father, a violinist himself, was quickly alert to the talent they had. Each of the children was given some musical training before first grade school days arrived.

Ruggiero's violin lessons began when he was five. Deftly, his small fingers manipulated the studies. The father perceived that finger-board difficulties vanished for this son. He taught and watched him for the next few months, and then set him to study under expert hands. Three years later, eight-year old Ruggiero was presented to the public.

The entire country was aroused to the genius of this young violinist. The reviews brought him nation-wide notice. Soon he was in New York to appear as soloist with the Manhattan Orchestra under Henry Hadley, and the New York Times wrote, "A born virtuoso, and more."

Followed appearances with the Chicago Symphony, at Carnegie Hall, at the Ann Arbor and Worcester Festivals, the Minneapolis Symphony, the Cincinnati Symphony, and on through a long list.

When he was twelve, Ruggiero Ricci toured Europe to play with the Halle Orchestra in England under Sir Hamilton Hardy, the Cologne Orchestra in Paris under Paul Paray, the Budapest Symphony under Dohnanyi, the Rome Orchestra under Molinari, and the Prague Symphony under Szell.

Concertizing extensively until the outbreak of the World War II, Ricci served, during the war, in the Army Air Forces. Honorably discharged in 1946, he lost not a precious moment. On November 21, 1946 he presented himself before an eager Town Hall audience to render the unprecedented program of unaccompanied violin works listed previously. He had matured; his art had fully ripened, and the evening's performance set him unmistakably among the "great" of violin virtuosi.

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"There probably has never been a time in the world's history when the violin has been played as efficiently as it is today, and by as many.

"The actual capacity for performance, the actual technical facility and the interpretative demands made by the public on the present-day artist, are tremendous. It is astonishing to consider the influence of the last thirty, forty or fifty years upon violin playing.

"Though I never have maintained that one instrument is more difficult than another, because as you know, art is a thing of the mind and the heart, the violin has this difficulty, it is a most awkward instrument. The very nature of the position of holding the violin is unnatural."

Mr. Spalding went on, to say that practically every motion of the left hand is not in accordance with natural principles, with the normal activity of the hand. "Shifting from low to high positions comes close to being a motion that one might use in daily life," he conceded, "but the rather forced position of the left elbow makes this too a rather unnatural action."

We digressed into non-technical matters, but he interrupted himself, and brought up a thought which I considered rather unusual. He asked me to visualize myself seated at a table in a cafe where a trio was playing. I was quickly attuned to his suggestion and to his next question.

"Have you ever been struck with a musical phrase coming from the piano, not necessarily thinking about it until the same phrase was played by the violinist? At that time only, do you realize how much more easily played this passage is on the piano."

Albert Spalding has the gift of generalizing on the principles of the art of violin playing, and the astuteness to probe into the scientific principles of minute technical problems.

I have talked at length with many of the world's great artists, and have spent evenings of repose playing chamber music with them. Some artists lose patience with matters of technical analysis, some are concerned with them, but only a small group find real expression in both violin performance and technical analysis.

Mr. Spalding presented a rather unusual thought, one that performers as a rule are not concerned with. One realizes its value after a good deal of thought on the subject.

"In public performance, the object of the artist is to play the composition with the same freshness that it possessed for him when he read it first.

Or let me put it another way. Try to play it with the same spirit and with the same interest as when you first started to learn the composition. It is unfortunate, but the very effort of getting a work so that one can play it well, often destroys that freshness. Technically, the performance is better, but musically, no. To sum it up, the efficient study of a piece is a dangerous thing to the spirit of it.

"One should remember the original impression which the phrases made. Let it sink in so that it may be re-captured later. Let it become firmly impressed upon the sub-conscious. After a piece is fairly well-mastered, stay away from it. When you play a piece, let it become like a room that one lives in. The best work is done away from it. We must stay away from the work in order to recapture that virgin freshness.

"The actual mechanical practice is not measured in time, but in the use of time. Many defects of the gifted violinists come from too much practice. When a violinist is tired, let him sit down and think about the composition rather than practice it. This has much value.

"For example, let us take a particular passage in a concerto. If you are too tired to practice it, analyze the difficulty and in your mind, play it many times. You will be amazed at the amount of improvement you can make in it without actually playing it. I often have overcome difficulties in a passage by just this process."

Thoughtfully, Mr. Spalding continued, "And about analysis. We must improve the quality of our analysis. That too should be given thought. And then, of course, analysis must not in any way affect public performance. The hospital clinic atmosphere, the laboratory work, should all be left behind the scenes. The mind and the spirit should be completely detached from all this pre-work, when one enters upon the stage.

"There is the danger of over-analysis too. This will stifle the abandon one should have in performance. In thinking and in planning, the freedom and freshness of approach should not be lost. We should enjoy the same liberty as one does in a well-controlled law-abiding community. It is liberty without license. License would tear down its structure.

"Players whose analytical work is evident in their performance suffer from an exaggeration of ritards and from a too-stilted use of the various tempi. One must play what the composer wrote, simply."

I asked Mr. Spalding to discuss the importance of the so-called traditional ways of interpreting the standard works. I have felt always that violinists and teachers too firmly adhere to past conventions. It is very refreshing to hear what Mr. Spalding has to say:

"Most of the editions of the great classics come down with many differences in editing. Many have old-fashioned shifts of position that tend to distort the phrases. Much of what we have learned from tradition is not good. However, we must study with respect the principles that have been derived from the cherished performances of the past. But discard them when their usefulness is over.

'Tradition, in the study of a composition, is like the barnacles on a ship. Style, though, is everything. It is the living motive of how the piece will be played."

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Mr. Spalding has a large left thumb, so that when he holds the violin, his thumb is well around the neck. At least three-quarters of an inch of his thumb is visible above the fingerboard. This fact is interesting. Violinists with large thumbs should not go to the extreme, as they often do, to keep the thumb well under the neck. Regardless of how much or how little of the thumb is visible above the neck, the necessity for ease and smoothness in the transition from one position to another should be stressed, Mr. Spalding feels, and he puts it this way, "It should be as smooth as the flight of the hand over the key-board. The student will gain a good deal by developing in himself a definite mental attitude towards the actual manner of shifting."

He holds his bow in an interesting manner. The stick comes in contact with the index finger midway between the first and second joints. This can be designated as the Franco-Belgian method of holding the bow. His little finger remains on the bow at all times, and the fingers are fairly close together on the stick. Again we find Mr. Spalding anxious for players to assume a mental attitude toward technical problems.

"These attitudes help much. They can save many weary hours of practicing. Pupils who experience certain difficulties and who have tried to overcome them for many years have often suddenly found themselves master of them, by an altered attitude towards the problems.

"Use the little finger at all times," he cautions, "and imagine that your

wrist has ball-bearings in it. Do not concern yourself so much with the exact way in which you hold the bow, but by the use of these imaginary ball-bearings in your wrist, you find yourself capable of the most minute and flexible manipulations. The change from up bow to down bow should be made as if the wrist actually had ball bearings."

We next discussed the vibrato. "Why are there so many bad and so few good vibratos?" he reproached. Then, "Let me graphically present three different types of vibrato. Here they are. Only one is correct—which one is it?"

Example 1

Example 2

Example 3

"If a tone-wave picture of a beautiful vibrato were taken, it would resemble the third example. A beautiful vibrato is one that sounds the note, and lowers it, rhythmically and quickly. Rhythmically so that it will sound even, and quickly so that the ear will not detect the lowering of the pitch.

"When we speak of the vibrato that raises and lowers the pitch, we speak of an imperfect vibrato (that would be example No. 2).

"The vibrato in the very high positions presents some interesting problems." I was very pleased when Mr. Spalding was willing to go into a discussion of the high position vibrato. Very little has been said on this subject, and the artists seem to dislike discussing it. Yet, except for a few great violinists, there is much fault to be found with tone production in the very high registers.

"In the very high registers, we must guard against spreading of the fingers. While we enjoy this freedom in the low positions, violinists must consciously and thoughtfully bring the fingers much closer together in the upper positions. This cannot be done naturally—it can only be done by cultivating the habit of consolidating the fingers.

"Another important thing that violinists have to develop is the alteration of the oscillation in the high positions. The oscillation is not from side to side, but rather, there is a slight quiver produced by vibrating the finger up and down. We find many violinists still trying to vibrate from side to side in the upper positions. They do not realize that they will never achieve a beautiful tone with that process. In very high notes, in 'piano' or 'double piano,' it is advisable for the finger used to be stationary, and to vibrate up and down with the rest of the fingers not being used. This will cause a very slight oscillation, with practically no alteration of tone, and a little quiver comparable in beauty to the vibrato with free hand oscillation in the lower positions.

"Ysaye," he continued, "whose tone was reputed to be one of the finest in the world, could vibrate slowly so beautifully that it seemed really

miraculous. He gave me a valuable special study, which I prize very much, and which no doubt will help a great many violinists.

"Start with the first finger on the E string, in the 6th position, and keep that finger stationary, but vibrate with the other fingers evenly first slowly, then quickly. Do it now with the second finger. When doing it with the second finger, keep it stationary, and move only the third and fourth fingers up and down. Now, with the third finger, our object is to keep this stationary, and vibrate with the first, second and fourth fingers. When the fourth finger is placed down, vibrate only with the three lower fingers.

"In connection with the vibrato, I would like to say a few words about octaves. They are a wonderful aid to the vibrato, and the vibrato does much to beautify octaves. The vibrato creates a glow to the octave that is essential. There is vibrato being used but reduced to a minimum. Often when we hear octaves played out of tune, we find that the vibrato is responsible.

"Since we have the same oscillation for the first as well as the fourth fingers, and since these two fingers are well apart, the same width of oscillation inclines to make the fourth finger out of tune. In other words, the oscillation of the first finger should be wider than the oscillation of the fourth finger. In order to play in tune, there really must be a difference in oscillation.

"In the very high registers, in order to play an octave really in tune, there must be a slight quiver of only the first finger. The fourth must remain practically stationary. But better still, the violinist must try to cultivate an up and down motion with the two middle fingers and keep the first and fourth fingers quite stationary."

About violin bowings there is much that is known, and much that has been written. I asked Mr. Spalding to make a few pertinent remarks about some of the bowings, bits of knowledge that perhaps we had not thought about.

"As for the sautille," he said, "which some refer to as the fast spiccato and others as the natural spiccato (but it does deserve a title of its own), it should be developed a bit below the middle and a bit above the middle. For very soft passages and where we want this bowing to continue for quite a stretch, it is better performed above the middle of the bow. This tires the arm less, and produces a soft, velvet quality.

"As for the riccochet, I want to make one suggestion. Use the flat of the hair when striking the string. Grip the bow firmly at the moment it strikes the string. Follow this with an immediate relaxation as the remaining notes are played."

Many violinists have questioned me about the staccato bowing. They feel that this is the all-important violin bowing. A good many teachers seem to lessen the importance of this bowing, while others over-emphasize it. Mr. Spalding has a very sensible attitude towards the stroke.

"There have been very great violinists who have not had great staccatos," he said. "As a boy, I had a very natural staccato which amazed people. For some unaccountable cause, this suddenly left me. And so, of

course, the only thing I could do was to avoid pieces that required much staccato. And to start developing another staccato!

"I have always enjoyed listening to the nervous staccato, which is really nothing else than a shiver from the shoulder. It is brilliant, but very tricky. What I would like to talk to you about now is the controlled staccato. It is a wonderful stroke for classic and modern music. It should be practiced slowly at first, with the index finger producing a dig, and then an immediate release.

"As the stroke becomes faster, it becomes a tremor of the lower wrist. As it gets even faster, the tremor becomes a rigidity of the entire lower arm, with a flexible upper arm. There are two stumbling blocks in the development of a good controlled staccato, and it would be well for string players to think carefully about what I shall say.

"First, the change of string, and second, the change of position. Often, a violinist will produce a very beautiful staccato on the open strings without the use of the fingers. However, something happens to the staccato as soon as a change of string or change of position is encountered. I would strongly advise pupils to practice the staccato bowing by playing scales in broken thirds in all keys. This will give the pupil the opportunity to work with change of strings and change of positions.

"A staccato that sounds well and gives the general impression of being produced naturally and with ease, is a very good staccato."

Violinists are keenly interested in just what material to use in the morning to limber-up. In as short amount of time as possible, they wish to get in flexible trim.

Mr. Spalding feels that the first ten minutes of this early practice period, if wisely spent, is achieving freedom from tension. This can be done by tensing the muscles and then relaxing them. He believes firmly in silent left-hand finger studies.

"Silent finger studies develop finger independence and strength. Resting a few minutes after such a group of exercises, one finds the hand very much relaxed and ready for the real practice of the day. Every violinist can invent his own set of studies. By way of suggestion, lift the first finger high from the string with a precise spring, then place it down on the string with firm finger pressure. Do this in 8th notes, in 16th, then 32nd notes, eight to sixteen to one bow.

"This should also be done with the second, third and fourth fingers. No matter which finger we work with, though, the other fingers are to remain down firmly on the strings. The fingers may then be alternated, and many variations of this work-out may be invented.

"A wonderful aid to the limbering-up work is the practicing of slow scales in octaves and in thirds. I find that these two types of double stops have a splendid effect on the hand. But the most important thing, first of all, is to give equal interest to each string that you are double-stopping.

"Another very helpful method is to take a difficult passage from a concerto, play it a few times slowly but very rhythmically. The rhythm must be very consistent, and the proportion must be preserved. Gradually

play it faster, but never for a moment let there be a lessening of the rhythmic precision.

"Scales should be practiced in various rhythms and various tempi. In practicing the three-octave scales, do not adhere to any one set of fingering. Change your fingerings quite often. Re-learn the entire set of scales with a different set of fingerings.

"A rather unusual, but beneficial,way to study certain scales would be as follows: Play four fingers, then go to the first finger. One can easily make variations on this principle of fingering.

"For the benefit of my readers, I shall summarize my thoughts on scale practicing.

"Three prime requisites in the practice of scales are:

a—Intonation
b—Rhythm
c—Smoothness

Speed is a secondary consideration. If you can play a scale at a moderate tempo, maintaining a high degree of the above mentioned qualities, you will have no difficulty in increasing its velocity to the greatest speed. But if these three essentials are neglected, all or any of them, the daily practice of scales will tend to promote defects rather than qualities.

"Fingerings should be varied; bowings should be varied. Start with the Grand Detaché and run the entire gamut of legato—one octave to a bow, or two, or three, or four octaves to a bow. Then the small detaché, the martelé, staccato, spiccato and sautillé. And rhythm should be varied, covering four notes to a beat, five notes to a beat, six notes to a beat and seven notes to a beat.

"Habit and tradition have laid emphasis on shifts to and from odd positions, 1, 3, 5, 7, 9, and so on; and the even positions of 2, 4, 6, 8 etc., have been treated like step-children. Modern trends have sought to bring these neglected positions into proper balance with the others. The development of them pays a handsome dividend."

Mr. Spalding discussed two matters which are ever on the minds of all violinists, memory—and tension in public performance.

"Public performance is a revealing experience. Some players, capable ones, never seem to rid themselves of the illusion that the audience is a potential enemy who takes satisfaction in any failure of the artist to do his best. That the audience is waiting to pounce on every slip, on every missed effect. The unfortunate victims of this illusion work themselves up into a frenzy of what is known as 'stage-fright.' They are at the mercy of their own muscular reactions. And those muscular reactions produce results—unrewarding even when they are not down-right disastrous. Others, to whom public performance is an equally exciting and heightening experience, find in the audience, not an enemy, but an ally. The presence of listeners urges them to play not worse, but better than they know how.

"From that same audience can be drawn a support, a kind of prompting,

a liberating rather than a paralyzing influence. Their technical resources become an army of willing and well-disciplined workers for the heart and mind that controls them. In short, these folk are meant to play publicly."

"And about memory, there are really three kinds:

A. Conscious memory—photographic realization of the printed page—accurate knowledge of the structural form of the piece and its compound parts.

B. Ear memory—association of succeeding intervals—the pattern of melodic design together with its harmonic support and development.

C. Physical or muscular memory—instinctive memory, unconscious and undependable, although at times it has its uses. It can serve as a bridge to span the gap produced by a 'blind spot' caused by some unexpected incident, a sudden noise, disturbance in the audience, unavoidable cough or sneeze, the thousand and one things that conspire to distract from concentration. Where the dependable memories go dead, where they draw a blank, memory C plays it's part. It stands guard and holds the line until re-inforced by A and B. Of course, if all three memories vanish at one time and the same time, it is just too bad!"

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I have found it stimulating to discuss violin repertoire in general with the artists. Mr. Spalding's views are illuminating. "Compared to the piano, the violin literature is very poor. But standing on its own, it is remarkably rich. Performers, however, do not make enough use of this wealth. Many beautiful things are neglected. Let us take the Spohr Concerto No. 8, for example. After a great many works are forgotten, this one will still live! When one sees a masterpiece in roccoco architecture, it is to be cherished. I daresay," added Spalding warmly, "that if we had Brahms at this table now, he would express great admiration for this Spohr work.

"The Viotti 22nd concerto is another masterpiece. Though it is not quite so interesting as the Spohr, its beautiful symphonic orchestral part is fascinating to the extreme.

"Among the concerti too-often neglected I would like to add the following: The Joachim Hungarian Concerto, Bruch's Scotch Fantasy, the Lalo F minor, and the Vieuxtemps 5th in A minor. Vieuxtemps himself was particularly fond of this. It is the most poetic of all his concertos.

"Of the Bach six unaccompanied works, three of which are partitas and three of which we will call sonatas, we find that only two or three are done often enough. The other three are neglected. It may seem odd to say this, but I really enjoy listening to the Bach unaccompanied Suites for 'cello rather than the works for the violin. There is a reason for this. While the 'cello works have less interest than the violin, they have a more solid foundation, in that they have more bass figures that are more rhythmically played. That gives the basic charm. The 'cello and the bass are like corner-stones to rhythm. The violin, which is more truly melodic and arabesque, is very apt to lose the impulse of rhythm, which underlies everything.

"Violinists must remember that when they are to play any one of the

Bach unaccompanied works, the rhythm should be going on inside of their minds long before they put the bow on the string to play the first note.

"The violinist must be somewhat of a conductor, with a dynamic focus within himself. If there is any feeling of indecision, it sets up an immediate maladjustment in the listener. For instance, the Prelude to the 6th Sonata that starts right after the first down beat. The performer must set the ethereal wave two or three measures before the opening."

Mr. Spalding's programs have always been highly interesting and very well-balanced. Regarding this, he goes on to say, "I do not disregard the taste of audiences. On the contrary, I regard it highly. And with this in mind I try to fashion a program that will give pleasure to music lovers. For a recital program I prefer to feature the sonata rather than the concerto unless a concerto is particularly requested. Concertos when played with a piano accompaniment suffer great loss of effect by the absence of the orchestral coloring. And, in the majority of cases, the piano reductions are both incompetently and clumsily made. Of course, to feature a sonata requires that your accompanist should be a first-rate pianist. He shares equal honors with the concert-giver if the performance is a good one. But the result is rewarding to both player and listener. The role of Othello does not lose in lustre because that of Iago is so brilliant, does it?

"Concertos which can, on occasion, be included in recital programs with a minimum loss of their values, because the piano reductions are musical and well made are:

"Mozart—4 concertos;
Bach—2 concertos;
Bruch—2 concertos;
Saint-Saens—B minor;
Lalo—Spanish Symphony;
Glazounov—A minor;
Dohnany—D minor (and perhaps, Mendelssohn);
Vieuxtemps—D minor and A minor;
Wieniawski—D minor."

I feel that it would be of benefit to concert-players, particularly young ones, to know more about Mr. Spalding's repertoire, so I asked him to list his concertos and sonatas, and few miscellaneous works:

Concertos:

Bach—A minor, E major, G minor, D minor (for two violins);
Corelli—Concerto Grosso No. 8;
Vivaldi—A minor, G major;
Haydn—C major;
Mozart—G major, D major, A major, E flat major; Sinfonia Concertante for violin and viola;
Beethoven—D major, Triple Concerto for piano, violin and cello;
Brahms—D major, Double concerto for violin and cello;
Mendelssohn—E minor;
Bruch—G minor, D minor, Scotch Fantasy;
Dvorak—A minor;
Spohr—No. 8 Gesangscene;

Sibelius—D minor;
Joachim—Hungarian Concerto;
Paganini—D major;
Saint-Saens—B minor;
Tschaikowsky—D major;
Lalo—Spanish Symphony;
Elgar—B minor (first performances of this work in America, New York, Boston, Chicago, Philadelphia, in 1911);
Dohnanyi—D minor (first performances of this work in America, New York. Boston, Chicago, Brooklyn, St. Louis, Los Angeles, etc.);
Respighi—Concerto Gregoriano (first performances of this work in Paris, France, Boston, New York, Philadelphia, Cleveland, Brooklyn, St. Louis, Los Angeles);
Szymanowski—2nd Concerto (first performances in Boston, New York, Brooklyn, Cleveland);
Wieniawski—D minor;
Vieuxtemps—D minor No. 4, A minor No. 5;
Glazounov—A minor;
Samuel Barber—G major (World first performance in Philadelphia, then first performances in New York, Cleveland, Washington, Baltimore, San Francisco);
Fred. Jacobi—E minor (World first performance in Chicago, then first performance in New York);
La Violette—World first performance in Chicago;
John Powell—Concerto.

Sonatas:

"The inexhaustible literature of the Golden Age in Italy, when Corelli, Vivaldi, Geminiani, Tartini, and many others were penning pages for the youngest child of the Italian Renaissance, the Cremona violin, form a keystone for any player's repertoire. My hat is off to them even while I commit the indignity of telescoping them into one short sentence."

Bach—6 Sonatas for piano and violin;
Bach—6 Unaccompanied Sonatas (3 Partitas and 3 Sonatas);
Bach—G major Sonata (recently found in Eisenach);
Handel—6 Sonatas;
Beethoven—10 Sonatas;
Mozart—16 of the 18 Sonatas published by Peters;
Schumann—2 Sonatas;
Schubert—Fantasy Op. 159, in C major;
Schubert—3 Sonatinas;
Franck—Sonata in A major;
Faure—Sonata in A major;
Debussy—Sonata in G minor;
Enesco—Sonata in F minor;
Saint-Saens—Sonata in D minor;
Reger—Sonata in F sharp minor;
Reger—Sonata for violin alone in A minor;
J. A. Carpenter—Sonata in G major;
John Powell—Sonata;
etc., etc.

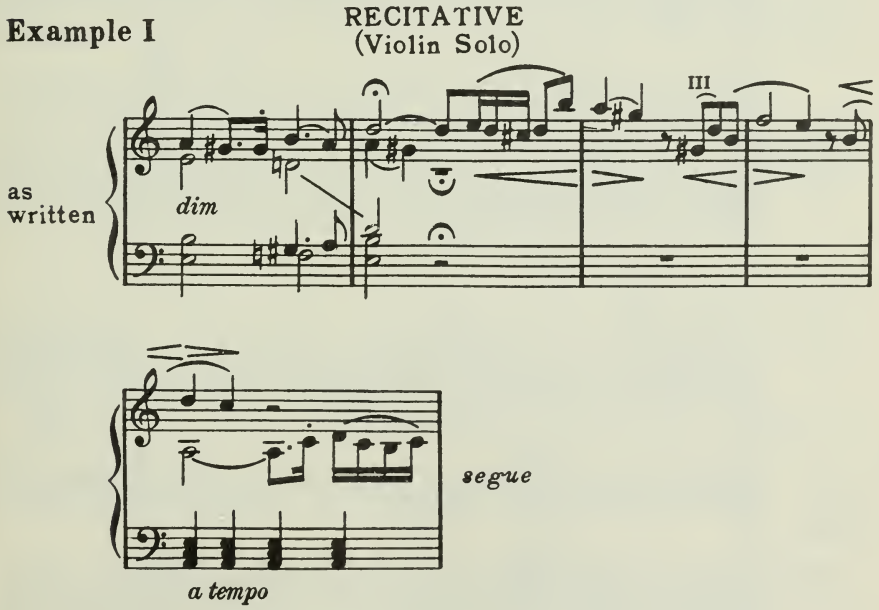
Concert Pieces of Importance

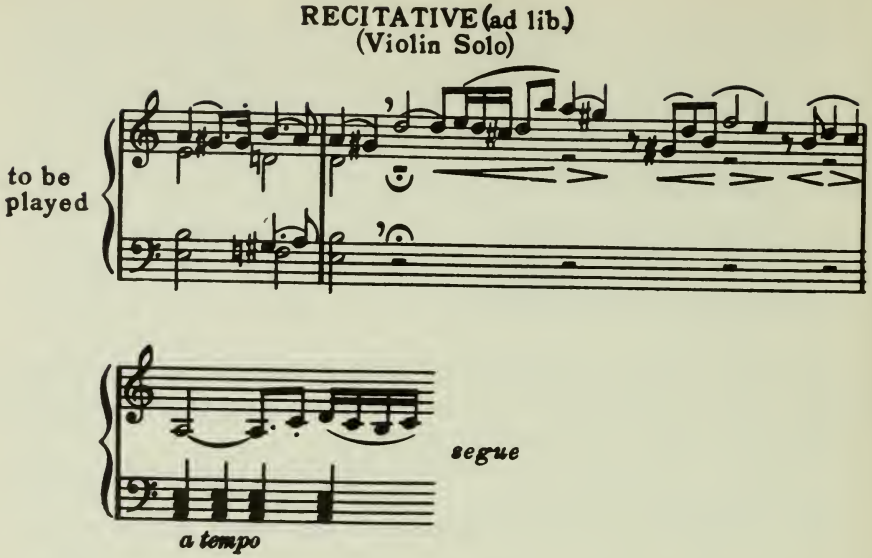
Schubert—Introduction and Rondo Brilliante Op. 70;
Schumann—Fantasy;
Saint-Saens—Introduction and Rondo Capriccioso;
Saint-Saens—Havanaise;
Chausson—Poeme;
Respighi—Poema Autunale;
Ravel—Tzigane;
Rimsky-Korsakov—Fantasy;
Beethoven—Two Romances;
etc., etc.

"In the hope that the Spohr 8th Concerto will be used more often by the readers of this book, I would like to make a few pertinent remarks about this work," continued Mr. Spalding.

"Spohr's masterpiece, the 'Gesangscene,' is a fascinating work. It is Baroque in style and indulges in an excess of ornamentation characteristic of his time. But, in spite of over-dress, there is freshness, spontaneity, and at times, depth. Spohr wrote it for a tour he was to make in Italy, and in tribute to that opera-loving country, he relaxed the formal sonata-structure so that it could masquerade as a 'Scena Cantante.' The opening introduction and recitative should be played in the traditional manner of an operatic recitative—not strictly as notated. For example, the entrance of the violin should come after the close of the resolution, not simultaneously with it:

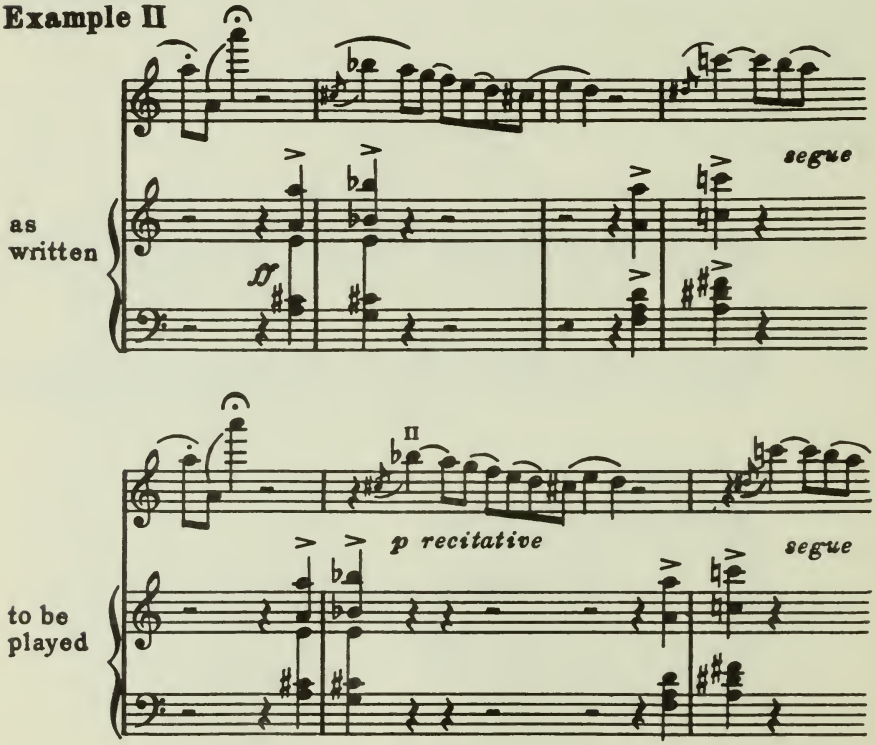
Example I





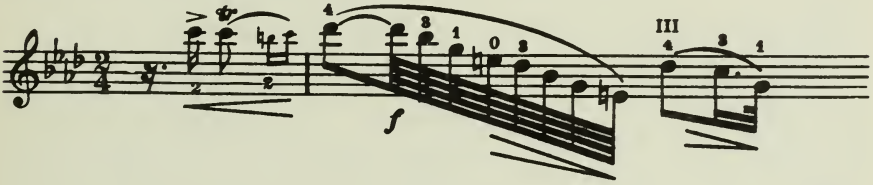
and the accompanying orchestra must pick up the threads after the 'spoken phrase' of the solo violin has been completed:

Example II

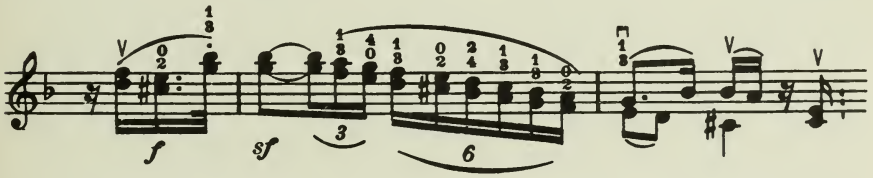


"A dependable and rhythmically controlled staccato is indispensable for the performance of this concerto. The chromatic passages—sometimes played glissando—often fingered—should be articulated with the greatest clarity. They are melodic in design—not merely display. Too often, when incompetently handled, they come to resemble a slow and slovenly portamento.

"The Adagio must be delivered with great expression and with a pure, full tone. Stress should be given to the ornamental turns which, while maintaining their rhythmic values, should never be allowed to sound jerky or hurried. In the middle section in A flat the descending arpeggio can be fingered in a way to avoid distorting shifts of position: to accentuate its dramatic intensity the D flat (on the E string) should be held to its full value, and even a minute fraction longer, so that the ensuing arpeggio will ripple down like a cascade of grace notes:



"The brief episode leading from the Adagio to the last movement, again suggests the Recitative influence—it is really an accompanied cadenza—and must be delivered in the 'grand manner'—declamatory in style. Care should be exercised to maintain the utmost even quality of the double-stops. It is perhaps an advantage to finger the scale in thirds, as follows:



"The last movement, Allegro Moderato, should not be played too fast, otherwise the intricate figures lose in both incisiveness and charm. The evanescent episode in E flat is delivered mezza-voce; it is all in pastel shades. The entire work is a test of the school of Bel Canto.

"Only shallow people snub the Spohr Gesangscene. Musicians of experience and distinction hold it in esteem and affection," concluded Mr. Spalding.

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Albert Spalding, Chicago born, is classified as the representative American violin virtuoso. This is stated with affectionate pride. It is natural to respond to him with affection; he is reflective yet warm; refined, yet emotional and sympathetic.

We imagine him as an intense and lovable child. He says he was plain, wiry, unaware of any musical prompting until he was seven. Then he very much wanted a violin. No one in his family, close or distant, knew how to play a violin. His mother was a fine pianist, and she doubtless handed Albert his new small instrument wonderingly.

The yearly custom of the Spalding family was to spend winters in Italy and summers in their New Jersey beach home in America. In Florence, Italy, Albert was set to work that important winter with Chiti. The small boy and the half-size violin communed well, so he happily continued study in New York with Buitrago, then later with Lefort in Paris.

Musical honors came to Spalding early. At fourteen he graduated from the Bologna Conservatory with the highest award ever given to anyone since Mozart. At sixteen, in 1906, he gave his Paris debut. Lefort conducted the orchestra. "His talent is remarkable . . .," said the Paris papers. Following appearances in London and Vienna, Spalding came back to America to make his Carnegie Hall debut. Walter Damrosch conducted the New York Symphony Society in accompaniment.

Then followed the long years of tours throughout all the countries of the world—a full life studded with original writings, with transcriptions, recordings, war work in the first world war under Fiorello LaGuardia, return to concertizing, to practicing on long train journeys, to being feted, dined and admired, and to hours of relaxing with bridge, with reading of the philosophers, also good detective fiction, and to sunny happy play on the tennis courts.

During World War II, Spalding again aided his country. His tact, his humanitarianism, his artistry, were utilized in our rehabilitation work in Italy. Following this, he happily resumed concertizing on full scale again.

TOSSY SPIVAKOVSKY

The several times we discussed violin technic with dynamic Tossy Spivakovsky, the artist invariably prefaced his comments with a strongly-felt warning: "It is dangerous to think only in terms of mechanics. Even as we talk about technic," he declared, "we must decide just in what manner we wish to approach it. Technical perfection is absolutely essential but we must never lose sight of what we are going to do with that element we are trying to perfect!"

"Do you refer," I asked, "even to the manner in which one practices?"

"By all means! Even when we practice for perfection technically, that aim should be accomplished with the musical purpose always in mind." To this Spivakovsky added, "The violinist must always bear in mind that he is a singer on his instrument, and that singing is a directly related art to that of violin playing. Every violinist should concern himself with the art of the 'bel canto.' "

Spivakovsky has evolved a new theory of bowing based upon natural principles, through which he has achieved great efficiency in performance, as well as tonal power and breadth.

We discussed his ideas at length. "While I realize," I said to him, "that it is impossible to impart your theories and findings fully through question and answer, I feel that much can be brought to the reader's understanding through this means." He assented. "Naturally, one of your most important aims is fine tone production?"

"Tone production," he replied, "involves primarily even string vibration, which depends upon the skill with which arm weight is applied when the bow is drawn. But before we go further, I would suggest that we should first learn how to hold the violin in a natural manner, which, it is my belief, differs from the way it is generally held by violinists."

"Good!" I agreed, "since there is such a sympathetic relationship between the two hands that would be important to begin with."

"The violin must be held on the collar-bone" said Spivakovsky then.

"You do not permit the shoulder to touch the back of the violin?"

"No. I prefer it should not, but the violin must be held at a thirty degree turn to the left, almost parallel with the shoulder. Now," he pointed out, "this provides the entire length of the collarbone, about six inches, to act as a ledge for the support of the instrument."

"It seems to me that the instrument thus placed is practically flat."

"Yes, that is exactly the way we want it. A position which cannot vary. In this seemingly flat position—in reality not so flat—we can fully utilize

the weight of the bow and arm, regardless of whether we play on *G* or *E*."

"But to come back to the shoulder," I asked, "you do not permit it to be raised at all? Am I right?"

"Yes. The violin is balanced on the collar bone and the left hand."

Mrs. Applebaum asked, "What about those players who are accustomed to the raised shoulder?"

"Well," replied Spivakovsky, "they should practice patience and get out of the habit."

"But what about violinists with long necks? And those who are accustomed to the use of shoulder pads?"

"I maintain that the shoulder pad is not necessary. With the employment of a suitable chin rest, there should be no difficulty to overcome those objections."

"And the position of the head on the chin rest?"

"The head should be turned to the left," he answered. "The left arm is then free and can function without an inward turning."

"Do you feel that the inward turning of the left arm is undesirable?"

"I certainly do, because it is unnatural and causes muscle contraction. It is a disadvantage in shifting and finger action in general."

"How would you describe the left hand position?" I asked.

"The left hand is set in the following manner," the artist replied. "It must be placed in such a way that the first, second and third fingers are shortened by lowering the base joints and keeping the fourth finger curved with the palm base of this finger placed as closely as possible toward the finger board, and the wrist held out. With this position, one can go to the high positions without changing the angle of the hand to the fingers and lower arm. The base finger joints," he continued, "are now parallel to the finger tips. I should like to add, though, that it is important to keep the weight of the body on the left foot."

Spivakovsky demonstrated this free position of the violin and it looked logical and natural. He picked up his bow and played, and we watched with great interest.

"Mr. Spivakovsky," I interposed, "may I suggest we consider the right arm? Let us start with the thumb itself."

"Well," he replied, with a short laugh, "I may surprise you very much by saying that I am not a believer in the indentation of the first joint of the thumb. I feel it is harmful to the production of a resonant and flexible tone. I think that the thumb should be relaxed and nearly straight, as I have found from experience that this permits a freer and more flexible movement of the hand in the wrist joint."

"How about the placement of the thumb in relation to the other fingers?"

"Well, we all know that according to the Auer School, the thumb is placed under the second finger or between the second and third fingers. However, I advocate placing the thumb under the little finger, or between the third and the little finger. In this manner, we can more advantageously use the arm weight when we require it. This is especially so

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above the middle of the bow when we want to produce a big tone. It also is conducive to a freer 'rolling movement' of the lower arm, which I will tell you about."

"What is actually done is to shift the pivotal point so that it is practically on the fourth finger side of the hand?"

"Exactly," he replied. "We have created a lever which gives us many times more power at the pressure contact point of the hand."

"Thus far," I said, "I understand that the right thumb is to be practically straight and non-rigid, and that it is to be placed underneath the fourth finger, but now, what about the other fingers?"

"The first, second and third fingers are drawn up until the tip of the first finger rests directly on top of the stick. The tip of the second finger rests about a quarter of an inch lower on the side of the stick, and the third finger tip contacts the side of the stick. The thumb is to be placed in the frog in such a way that when the bow is drawn, it adjusts itself to the other fingers in a manner that will allow its inner surface to be practically parallel to the stick when playing down-bow."

"And that would mean that all the other fingers would have to be very flexible?"

"By all means!"

"But how about the little finger?"

"I have thought about and experimented a great deal with the little finger," he declared, "and find that it is best when the first joint of the little finger covers the bow-stick. With the little finger in this position, greater freedom is attained. When playing down-bow or drawing the bow to the right, the fingers automatically adjust themselves. As in the case of a down-bow, the index finger performs two distinct types of activity. It will touch the stick with the tip of the finger and when additional pressure is required, it will come down on the stick so that the edge of the palm of the hand will touch the stick. This we will call the pressure point."

"I can see now that the joints of the first finger would have to be very flexible," I observed.

"When we start a down-bow stroke at the frog, as I have said, the index finger and the second finger rest with their tips on the stick. The finger knuckles at the base of each finger are to be parallel with the stick."

"But now, Mr. Spivakovsky, since below the middle the bow is heaviest, additional pressure would almost be unnecessary, it seems to me."

"Quite so," he replied. "There need be no pressure contact below the middle of the bow, as the weight of the bow is sufficient. At or near the frog, the knuckles are constantly parallel to the stick, but as we pass the middle of the bow, they naturally would not be."

"How about producing pianissimo tone?"

"When we play very softly, there is no necessity for other than finger tip control even as the bow is drawn to the point, and if we desire still less than the tone actual bow weight would produce, it then becomes very easy to reduce this weight by slightly lifting or carrying the bow. This we would certainly do near the frog of the bow."

"Please describe in detail just what happens when you desire increased volume and intensity."

"Firstly, the fingers have to be very flexible. Being flexible, they would adjust themselves so as to permit the inner edge of the palm of the hand to contact the stick."

"You would then release the arm weight?"

"Yes. Exactly. Of course, in that way, the player can with very little effort produce tone of great sonority."

"Just where, then, are the fingers on the bow?"

"You see," he replied, "after this adjustment, the tips of the first, second and third fingers must remain near the top of the stick. As we move towards the point, the elbow is gradually raised. This permits a rolling motion of the lower arm, and also releases a slight degree of arm weight necessary to equalize the tone during the stroke. Of course, on the up-bow, this action is necessarily reversed."

"Do you mind discussing the rolling motion of the lower arm?"

"I shall be happy to. We know that the lower arm is capable of turning inward or outward to a great extent. Try it, and you find you can rotate at within almost fifteen degrees of a complete rotation. When the lower arm is turned inward until the palm of the hand is facing upward, that is called supination. The outward turn of the arm is called pronation."

"When the lower arm rotates in the elbow joint, we know the hand moves in a similar manner with it, but when there is a rolling motion of the lower arm and hand, we also know that the angle of the bow on the strings is apt to change. That is the reason the fingers must be very flexible in order to keep the bow traveling in one line. So you see, the fingers are constantly adjusting themselves to the bow. The thumb and little finger become an axis for this flexible adjustment."

Then, "When starting a stroke at the frog, the elbow must be held low and as we approach the point, the elbow must be quite high. This is done in order that the lower arm may be free to adopt the rolling movement, which may be likened," he pointed out, "to a half-turn of a wheel."

I asked him, "Can you give me a better idea of just how low the elbow should be at the frog, and how high it should be at the tip?"

He deliberated for a moment. "At the frog, the elbow joint should point, let us say, to one's right foot; and at the point, it should approximately point to the ceiling. Let me stress, however, that the joints of the shoulder, elbow and wrist should be very free. When bowing up and down, with this freedom, it is natural that there be a slight movement of the upper arm accompanying the rolling movement of the lower arm. Make sure," he counseled, "that the shoulders should never be raised."

"But what about the change from one bow to another?"

"When we go from the up-bow to the down-bow," he replied, "there is a supination movement, but at the moment that the down-bow starts, a pronation movement commences."

"Does this change take place in all parts of the bow?"

"Yes. Of course."

When I questioned, "What would you say if the bow strokes are fast, or if there are only small portions of the bow used, as regards the supination and pronation movements," Tossy Spivakovsky answered, purposefully:

"When the bow strokes are reduced in length, there is a proportionate reduction in the rolling movements. When the strokes are very short, the rolling movements are extremely small."

"And the bow stick, is it inclined towards the finger-board, or is it straight up above the hair?"

"The bow stick, naturally, is inclined towards the finger-board because the hand must be in a natural, hanging position in relation to the lower arm. Like this," and he took up his instrument and bow and demonstrated.

I suggested a few words about a smooth bow change and remarked, "In accordance with the traditional manner, a smooth bow change is effected by a slight movement of the hand in the wrist joint, and with flexible fingers."

"Of course," he agreed, "but you must also remember that any change of angle made by the hand in the wrist joint is apt to weaken the stroke, because it changes the muscular tension in the lower arm. That makes a smooth bow change a more complicated affair, certainly wasted effort that does not aid to produce tone," he pointed out.

And he continued, "I advocate the bow change to be made by simply rolling the lower arm and allowing the fingers to adjust themselves. In this manner," he explained, "the hand does not change its angle to the lower arm—except, of course, in string changes."

Sada observed, "I notice as you play, your bow is always inclined towards the lower string."

"Yes," said Spivakovsky. "That is a very important point. Throughout the bow stroke, the bow should travel in such a way that it nearly touches the lower string."

"Is that so for the *G* string too?"

"By all means! When playing on the *G*, try to imagine that you are playing on an imaginary *C* string, with the bow as near the waist line of the violin as possible. Of course, it must not touch it!" And, "Bowing in this direction is conducive to a more resonant tone, because the arm weight is used throughout the entire length of the bow."

We derived particular pleasure from discussions with Tossy Spivakovsky because of his earnestness and analytical keenness. He speaks moderately, softly, with almost a gentle manner, which one soon realizes pictures only half the man. He is astute, discerning, sensitive, scholarly, with determination underlying his rather quiet manner. His smile comes easily yet not often, and the smiled-at is at once charmed.

Our talks led to string changing, and the artist said, "String changes are to be performed by means of a hand movement in the wrist joint, or you may wish to call it a vertical movement. This is an economical way," he observed, "of playing evenly and smoothly."

"What about string changes over three or four strings?" I asked.

"Of course, the whole arm would participate here," he responded, "freely following the various string levels. But always remember that the hand movement in the wrist joint leads the way."

"If you were to play a series of notes which involve changing from one string to another and back again at the frog how would you execute this?"

"By the movement of the hand in the wrist joint," he replied at once.

"How about the spiccato strokes? And the staccatos? Or even the martelé?"

"These bowings," the artist replied, "are based on the rolling movement of the lower arm. In the spiccato, the tiny rolling movements of the lower arm are used, and when played in the middle of the bow in a medium quick tempo, the bow will of its own volition leave the string. Then it is only essential to rhythmically control the bow and to synchronize the left hand finger action with the bow strokes. As for the flying staccato," he added, "we all know that slight contraction of the arm muscles will produce a spasmodic shiver. Of course," he emphasized, "the rhythm will have to be well-controlled."

"Each player has to work out the correct combination of the small forearm rolling movements and the proportionate movement of the forearm, to the left or right. The same principle applies to the martelé and the flying staccato. But here, with the flying staccato," he pointed out, "we must add a peculiar impetus to lift the bow from the string."

"What about the slurred staccato that remains on the string?"

"Well, here we must recognize that there is a tendency of the bow to leave the string. This must be avoided. This stroke should be performed with the rolling movement of the forearm. All the firm staccato strokes will require a definite pressure, except in the lower third of the bow. But," he noted, "the light staccato bowings will not require pressure contact.

"It would be of value to the student in order to increase flexibility of the right arm movements, to devote a certain amount of time to practicing at the nut," advised Spivakovsky. "I also highly recommend playing 'flautato', using the entire length of the bow. In order to gain strength, however, the martelé stroke should be practiced in all parts of the bow."

I should like to note that Mr. Gaylord Yost, eminent violin teacher who has for a long time been in close contact with Spivakovsky to glean the principles of the Spivakovsky School of Bowing, presents his findings in book form, published by Volkwein Brothers, Pittsburgh, Pennsylvania.

During one of our visits, I examined Spivakovsky's bows, and remarked upon his seeming preference for a very strong bow.

"Oh yes," he earnestly replied, "I like each one of my bows to have a lot of strength, and I also like the hairs quite taut."

"To what extent?" I asked.

"So that the bow when in use is at least one-half inch away from the hair, in the middle," and he drew his bow across the strings to demonstrate.

Spivakovsky is an artist of strong principles and preferences, based upon unceasing contemplative analysis. To attend a Spivakovsky recital becomes a memorable event. His is a superb type of musicianship, with never a let-down from a high, enduring nobility. He produces infinite tonal variety. Passages take on new meaningful beauty as he plays them sans-vibrato. They are not merely tones without vibrato, but a voice singing pure sound sequences. His full use of vibrato gives to his tone a glorious richness.

By his manner of holding the bow, one feels a tremendous breadth and sweeping style. Once he said to me, "That is the way I want to express myself. That thought is always in my mind."

Following one of his concerts at which I heard him play the Brahms D minor Sonata, I discussed with him the various changes in bowings which he had made. I had made careful note of them. Spivakovsky will go far from the traditional, in order to phrase with musicianship. The listener is not troubled when the artist starts a passage up-bow, though all one's life he has heard it started down-bow. The reward comes one or two bowings later when the important notes of the phrase are stressed in a logical manner, aided by the natural weight of the bow.

I should like to ask all violinists to listen carefully to the manner in which Spivakovsky performs three and four part chords and polyphonic passages in the unaccompanied works of Bach. He plays them with a miraculous, smooth legato, seemingly impossible to achieve.

Conversing with him at his home in Connecticut, or at our home in New Jersey, Tossy Spivakovsky's high-minded sincerity and dignity pervade the room. He seems missionary-like in his complete absorption in his theme, and in his discipline of a richly-passionate nature. Glimpses of youthfulness, even of boyishness show themselves in an occasional impulsive turn of the head, a warm laugh, a surge of response in the expressive, generally-brooding dark eyes.

His young daughter Ruth is much like him, gently reserved yet emanating large spiritual force.

Erika Spivakovsky is endowed with insight to understand her artist-husband well, and with animation to complement his more elusive nature. She holds a doctorate in Romance languages and philosophy. Currently, she is completing an historical novel of the Renaissance period, and is engrossed in additional research and in re-editing of the sections which are ready. She is warm and friendly, with a humanist's goodness underlying all she says, as well as with the seriousness and intensity of a scholar. She is attractive, fair, with auburn hair and blue eyes.

Whether talking about the musical and school doings of demure Ruth and of our own winsome daughter Lois (both girls are almost of same age), or of the elements which enter into the finesse of modern child-rearing, or about the activities of a concert-artist's wife while her husband is on tour, Erika and I (Sada) found ourselves finely compatible.

As for the artist himself, Tossy Spivakovsky is dark, with black hair and eyes, somewhat over medium height. He enjoys swimming, long

walks, rowing and tennis. He is strong and impresses one as a sportsman as well as an artist. Another of his passionate interests is book-collecting. He loves to travel, and enjoys his busy tours immensely, happy in his life's role of sharing the wonders of music with audiences throughout the world.

Tossy Spivakovsky was born in Odessa, Russia, on February 4, 1910. He was brought very early in life to Berlin to study music, first with Arrigo Serato and then with Willi Hess. At ten, the child prodigy made his debut, which was followed by tours throughout Europe.

He led an active concert-artist's life until the political situation in Germany caused him to leave and settle in Australia where, and in New Zealand, he continued his concertizing. While in Australia, he married, and in 1941, Erika and Tossy Spivakovsky with their little daughter Ruth, came to the United States. Since then Tossy Spivakovsky has contributed his colossal artistry to musical culture in America. Whether listening to him in concert hall, or enchanted by his recorded music, the unstinted esteem of music-lover, musician and critic, extends itself spontaneously to Tossy Spivakovsky.

ISAAC STERN

To know Isaac Stern is to discover why you experience so much of interest in his playing. He is one of the most energetic and stimulating young men we have ever met. He is immediately absorbed by almost every variety of subject that becomes matter for conversation. He might be speaking perspicaciously on a phase of human relationship. In a few moments, he will discuss with equal authority a form of sport. No matter what subject is approached he seems completely single-minded and he shifts easily from one to another, imbuing each topic with the same conviction and force. Force plus, and sincerity, seem the outstanding characteristics of his personality and character, and, as well, of his violin playing. He is a truly splendid product of American musical education, and naturally enough, is very interested in American youth, in American violinists, and American musical culture.

We generalized on violin teaching. His opinion was: "We Americans certainly do not lack knowledge about the technique of violin playing. I think, however, we could improve our practical application of this knowledge. It is important that teachers concentrate on the fundamental requirement which involves thorough understanding of the muscular control of the hands. I fear that many do not realize the relationship that exists between muscle control and the character and difficulties of the instrument. It must be that many teachers by-pass these difficulties, because we do meet so many violinists whose habits are faulty due to early carelessness of training.

"At all times, we should strive to be conscious of what the hand is doing, and why. The violinist should be taught to be able to analyze, himself, where the trouble lies when difficulties arise. And, of course," he added, "the teacher must have the ability to recognize and concern himself with the individual physical possibilities of the pupil. There are certain basic muscles, and certain basic ways of employing the hands which have importance in a negative way," he pointed out.

We asked him to develop this idea. He went on, "I mean that the pupil should be instructed along lines which aid him to know what *not* to do. The violinist should not only practice faithfully but, of extreme importance, think constructively and reach for that type of technic best suited for his particular hand. The pupil who is uninformed, or who lacks the astuteness to analyze himself, often may unconsciously attempt

the performance of certain passages in a manner which is unsuited to his type and thus be completely wrong for him."

"Suppose we apply it to your own experience," we suggested.

"I forced my hand to do things which I know now were not suited for me. At that time, instead of experimenting in various ways, I kept forcing my hand into positions and leaps which frighten me today! They were completely stupid as far as I am concerned. Although years of experience teach one to learn best how his hands work with the most efficiency, much progress is possible in the early stages with, in addition to actual practicing, careful thought directed to study of the best ways and means of overcoming difficulties, as well as performance of every type of passage. I play so much that I have to continually study how great facility can be attained with the least effort or strain, so as not to unduly force my hands," the artist summed up.

"And," he continued, "it is so important a part of the training which is essential for the student's progress that the teacher should instill such observation and study on his mind at every opportunity. That is the reason I feel that teachers should themselves possess knowledge of the muscular functions related to activity of the hands, no matter how much experience they may have had in actual playing.

"As for young Americans," Stern declared, "I feel that the teenager is underestimated. There are thousands who enjoy going to concerts fully as much as to football games and dances. After visiting about seventy-five cities a year, I know this country pretty well. Our performing standards are high. We should rid ourselves here of any inferiority complex when it comes to the arts. We are still relatively a young nation, and the interesting, healthy fact is that many youngsters are cognizant of this deterrent to our progress, and have organized clubs devoted not only to music, but to all of the arts. They meet weekly, listen to records, go to concerts, and enjoy social activities together, inspired and elevated by their common love for culture."

He spoke fervently, and recalled his talk over CBS during the intermission at a Philharmonic-Symphony concert in New York when he appeared as soloist. During his address on that occasion he offered to help in starting such groups and stressed that he was as much interested in lovers of music who were listeners only, and not performers, as he was in amateurs who aspired to embrace the art as a profession.

"The response was amazing! It floored me!" he exclaimed with enthusiasm. "There were hundred of letters! Later I visited groups in Minneapolis, Wichita, Rochester, Montreal, and other cities. Other artists are interested in this too. Artur Rubinstein found time in his busy schedule to talk to the Montreal club. The possibilities inherent in such groups are stupendous," Stern declared. "In a number of cases talented local youngsters received aid and encouragement through funds raised for scholarships, as well as, in some instances, the use of fine instruments."

The matter we next turned to was that of nervousness suffered by players in public performance. "Since we have gone into the subject of muscular control," we remarked, "we would enjoy having your viewpoint. We do know that it is, of course, a very individual matter."

"Of course it is," Stern said, "and realize that it is all mental. Every public performer of worth feels an edge of excitement when he begins to work. Excitement cannot be controlled. But one has to steel himself and play under conditions like those encountered when before the public." Then, "Do you know that you can test your excitement or nervousness?"

"That is interesting. How is it done?"

"You can make the test with the ends of your fingers. Place them into a cup of water and the amount of excitement may be noted by an expansion of the fingers. In excitement, the muscles begin to cramp. One has to learn how to relax the muscles while playing.

"In a small way," he added, "one of the causes of nervousness is lack of preparation. One should know a work one hundred fifty per cent to play it one hundred per cent well!"

We nodded acquiescence, and asked for his most important suggestion to overcome nervousness.

"I have thought a lot about this," he replied at once, "and do not need to ponder. The first thing I would say is, do not fight nervousness but accept it, in a sense. One has to work with the knowledge in mind that he will be nervous. One must allow for it. Since the reaction cannot be controlled, learn to take it into account, to cope with it, to work with it.

"Let us," he explained, "consider a sportsman. In practice, he is wonderful. Under pressure, he is apt to lose control. But he, too, learns how to cope with this feeling."

"Do you feel," I wanted to know, "that much can be done by the violinist while he is actually practicing? And should he not acquire ability to analyze his nervousness?"

"Definitely. If he is trained in self-analysis, he will know just what it feels like to have the muscles working naturally. He soon will realize that muscular control is of great importance. For when the muscles are not functioning normally, he must try to recapture the proper feeling.

"Let me put it this way. If a player could recall the sensation of the muscles when under nervous conditions, he could perhaps learn to bring them under some control toward the normal."

"While you are actually playing in public," I questioned, "do you allow yourself to think ahead?"

"I would not wish to speak for anyone else, but when I play, I never play without thinking a measure or two ahead. I have a mental impression of the next measure. There is a keynote for me in each passage, around which my shift is made, and around which the sound of the passage is made, for me. It may be within the beat. In my mind, I formulate a certain grouping of my hand before this keynote and after it."

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In discussion of the bow arm with Isaac Stern, the artist said, in answer to our query about the figure eight in drawing the bow, "I think it is best to draw the bow straight, and to keep it straight. By that, I mean parallel to the bridge."

"Since certain artists advocate the figure eight in drawing the bow and are so successful with it, do you agree that the teacher should decide in individual cases?"

"Yes, I agree. Using a particular method for one person might result in a tendency to force the tone. There is a certain angle at which the bow is drawn where the tone sounds best. Each player must recognize that by himself." He went on, "In moments when we are to strike the string with the bow, the angle again is an important factor. I should like to say now that players are apt to stress the forefinger a bit too much when they wish pressure. The important finger for me is the middle finger. The middle finger and the thumb create a circle of pressure. I have trained my mind so that the middle finger acts as a pivot for the weight of the arm."

"Yes, I see. In that way, one naturally gets a great deal of pressure on the bow without forcing."

Listening to Isaac Stern play in very large auditoriums, we have noted that he does exert very much pressure, and mentioned this to him now. He agreed, saying, "Particularly when one plays with symphony orchestras. I feel then that I exert a good deal of pressure with the middle finger and the thumb, and yet I avoid forcing the tone."

"What about the height of the bow arm?"

"Do you mean in relation to the string one is playing on?"

"Yes. Would you hold the right arm higher than the string level?"

"It is hard to decide such a question for individual players. I have a rather heavy arm, and yet it is possible that others may have to raise their arm more than I do."

I have carefully observed many players from this standpoint, and feel that every violinist should examine his bow arm with this thought in mind, especially those who are rather heavy-handed.

"Regarding the amount of hair that you use in drawing the bow," I asked Mr. Stern, "what general principle do you have to suggest?"

"I shall say one thing—I do not believe in playing on the right hand side of the hair. I believe in using the flat of the hair. I do not approve in attempting to control the tone by using more or less hair. The tone should always actually be sounding with much beauty, even in double *piano*. And there are times when we may want, even, quite a dead sound. This we can get by relaxing the pressure on the bow and cutting down on the vibrato."

"But wouldn't you still maintain a strong finger pressure of the left hand?"

"Yes. Violinists often make the mistake of relaxing on the left hand finger pressure."

Continuing our remarks on the subject of bowing, we asked Mr. Stern

for some comments on the problem of control, particularly when long, slow strokes are required. He replied:

"Suitable exercises are necessary to obtain confidence and assurance. However, as a general rule I find it possible to draw all that is required to work on in passages found in many standard compositions; they provide me with many examples suited to specific needs. I believe that incorrect muscular application usually causes the problem of those who experience difficulty in drawing long, steady strokes of the bow. Students should subject themselves to careful analysis to achieve correct muscular approach. Various finger pressures should be used on the bow to determine at exactly what parts these subtle pressures should be applied.

We turned to the subject of vibrato. Said the artist, "I do not believe in exercises particularly designed for cultivation of vibrato. No, in my opinion it is almost impossible to 'teach' vibrato. For instance," as he reflectively studied his hands, "I could not imitate the type of vibrato that Heifetz uses. If I even tried to, my hands would instantly tighten up."

"But you do employ vibrato in various speeds! This makes your tone of such interesting variety."

"Yes, I speed my vibrato, or slow it down as required," he replied. "I apply different vibratos, as suitable to the works of various composers. These may be dramatic, sensual, or delicate and light. Naturally, the vibrato employed for Mozart's style of music differs from that demanded by that of Tchaikowsky."

"What about the Canzonetta of the Tchaikowsky Concerto? Of course, in that you use a slower vibrato?"

"In playing the Canzonetta, I use a very broad, singing, leisurely vibrato. I thus evoke an effect which co-ordinates into a solid sound, which we associate with intonation."

"Suppose you apply your remarks, in this connection, to some particular composer, let us say, Mozart."

"I am glad to specify," Stern said, "because from the standpoint of vibrato, there is Mozart, gentle, and again Mozart, strong! For instance, let us take the second movement of the E minor Sonata. Here the vibrato should be reposed, with a feeling for a longer line. The intensity of the vibrato should be less, the width of the oscillation less, the thickness of sound less. It should be gentle. On the other hand, Mozart has much robust quality and strength, and when that quality prevails, the vibrato must be more intense.

"The vibrato," continued Stern, "should be very carefully planned, just as the various glissandi should be meticulously calculated. It should not be left as an instinctive matter, but as a very consciously considered one. I never play anything," he stressed, "without carefully planning the vibrato and glissando according to the musical content of the work."

We shifted to the subject of scales. "The importance of scales should be recognized early in every violin student's life," he advised, "and fingerings should be adapted in many instances, to fit the player's hand. I do

not adhere," he said, "to the use of the same fingering for scales, varying them in every key." He pointed out: "Scales, apart from developing actual digital technic, have another purpose. They represent the harmonic pedestal upon which all music is built. I feel that the harmonic concept is not being given sufficient importance in teaching. We need to teach the vertical concept of music, the chord structure, the anticipation of changes in harmony. Possessed of such perception the performer develops a full feeling of getting his playing in agreement with the basic harmony.

"Yet there are many instances in the performance of master-works where one should consider fingering a scale passage, or an arpeggio, or even an octave passage in a particular manner in order to heighten the musical concept. That is one of the reasons why I think it is advantageous to use specific passages from concerti, or the Paganini Caprices, for practice purposes, rather than isolated objective studies.

"When one is young, or if, as he gets older, a student feels the need for regular technical training aside from the study of excerpts from compositions, I should recommend the Carl Flesch Scale Studies with all their variants, and the thirds, sixths, octaves, harmonics, etc. These studies," he advised, "thoroughly digested, provide an excellent basis for technical work in most compositions. Also, I feel that some regular practice daily of single and double harmonics will make the average student feel more at ease when he encounters these problems in regular compositions."

"And what about fingered octaves?"

"Well, a certain amount of work on fingered octaves is always helpful for the development of strength and control," he replied. "However," Stern warned, "no work of this kind should be persisted in—it should be discontinued the moment the left hand begins to feel the effect of even the slightest strain."

I was happy to hear Mr. Stern say this, since I had talked at length about the problem of fingered octaves with a violinist—a virtuoso performer who had strained his hand and for that reason had to give up a number of concert appearances, fearing that the sharp pain he felt while practicing might recur in public.

Mr. Stern went on, "One of the minor advantages in being acquainted with fingered octave positions is found in other than octave passages which obviously call for this particular type of technical approach. By this," he explained, "I mean slow or short octave sequences where control of fingered octave technic permits one a more musical continuity in a difficult phrase."

We questioned Mr. Stern:—"What would you say concerning the undue movement of the body so often noted during a player's performance? We realize that a certain amount is inevitable."

"The individual should become aware of the fault of over indulgence in the habit and maintain a strict control of himself during public performance. It is a known fact that psychological reaction accompanies rhythmic, emotional and technical stress. When this becomes so obvious

that contortion of either face or body distracts the attention of the listener it becomes a liability which even excellent musical performance cannot overcome, and it should be eliminated as completely as possible."

"What about the use of a shoulder pad?" I inquired.

"Again," he replied, "this is completely individual. In my own case, I feel that it helps me greatly in holding the violin firmly in place, thus relieving in large measure the left hand from supporting the violin, and freeing the hand for shifting, vibrato control, etc. It becomes a highly important adjunct to the chin rest, especially if a student has difficulty in holding the violin in place and continually has to work it back into position with his left hand."

"When you first start to play in the morning how and with what do you begin your practicing?"

"I usually take up whatever composition I happen to be working on," he said, "and I make sure—and this is extremely important—that for the first five or ten minutes I do not attempt anything which places a great strain on my hands. I feel that they, like I, need a little time to wake up."

"Do you practice silent finger studies?" I wanted to know.

"No. I do not."

"What do you do before a concert?"

"I find it beneficial then to play, for a few minutes, some composition which is not on my program for that performance. This seems to relieve my mind of some stress."

"And, regarding memory? How do you memorize?"

"Well, in my case, memory is instinctive. If one works long enough with a strange language, it becomes almost automatically one's own."

"What would you suggest as helpful to those who have difficulty in memorizing?" I asked.

He replied, "It would be wise to get a mental picture of the particular score being studied, rather than to try to memorize the music through fingering. A mental picture remains impressed longer on the mind. This habit of memorizing should be practiced for the earliest possible stage of study."

We discussed the matter of children who exhibited talent and musical aptitude; at what age to start string instruction, and whether a background of piano study was of definite aid.

Mr. Stern suggested, "Unless the child shows a truly remarkable talent at a very early age, I feel he should not actually begin work on any instrument until he reaches the age of between six and eight. Of course, acquaintanceship with music from early childhood, if it exists in the family circle, has a definite bearing on the subject. A piano background is most beneficial because it develops the harmonic sense. Many young violinists become so accustomed to the horizontal melodic line that they find it difficult to properly fit their work into the harmonic whole.

"As for urging a student to practice, except in the rarest cases," he agreed with us, "no youngster can possibly feel enthusiasm for the basic

drudgery which is the foundation of accomplishment. When, later, he becomes conscious of ability to create musical sounds, and gets the first thrills of their reaction within himself, he will gain more interest in the work required of him. The child-student should practice what is deemed necessary by his teacher, but should not be made to extend himself beyond the limits of his concentration. When concentration on the task in hand ceases, all practice value is lost."

It is significant that this artist has received all of his eduction in the United States. Born July 21, 1920, he was brought by his parents to California when he was one year old. At six, his music studies started. First, the piano, and two years later, when he was eight, the violin. His teacher was Naoum Blinder, concert-master of the San Francisco Symphony Orchestra. Vigorous, broad-shouldered and broad-chested, our artist must have been a husky child. He was a diligent student and worked hard to perfect himself. When he was about eleven he played for Pierre Monteux, who inspired him greatly. Monteux declared, "I haven't heard such playing since I listened to the young Kreisler." His reward came when he appeared as soloist with the San Francisco Symphony Orchestra under direction of the eminent Frenchman. Other engagements followed. Isaac decided to go to New York to study with Louis Persinger. Then he returned home, to resume his study there with Blinder.

When he was seventeen years old, Isaac Stern presented himself to a New York audience at Town Hall. The press acclaimed the young violinist as a potential top-flight performer. But, unsatisfied, he decided to prepare himself further. In 1943, six years later, the brilliant young artist gave his formal New York Carnegie Hall debut. Hearty, unanimous agreement among the critics and audience established Stern's place in the soloistic field as definitely assured.

In 1948, following five years of triumphant concertizing, Stern sailed to make his European debut. The following year, he gave a series of brilliant performances in South American cities, then in Israel. He was acclaimed everywhere for his virtuosity. A delightful personality, Isaac Stern has become a distinguished, popular soloist with major symphony orchestras here and abroad; his concert schedule is a very busy one, in addition to which he has been much occupied with recording commitments. Alexander Zakin is his constant piano accompanist; with him Stern travels widely each year. Bringing music to the public everywhere is what he richly enjoys and thrives on—what, as he says, he was born to do.

JOSEPH SZIGETI

"Music resembles poetry; in each
Are nameless graces, which no methods teach,
And which a master hand alone may reach."
Alexander Pope—1709

The singular, subtle graces of music have an ardent exponent in Joseph Szigeti. Thus, audiences owe to him much more than for sensuous pleasure alone. Each of his programmed performances adds to their indebtedness.

For Szigeti presents to his audiences the well-loved music of the past; presents it with brilliance, yet with deft nuance and shade dictated by his sensitive artist's intellect—all the ponderable delights are there, the "nameless graces"—yet always, he adds something new to his program, music freshly-thought, freshly-written .

"What," he declares, "would the lives of mere interpreters be without the vital influence of contact with the creative process, with the composer himself!"

Though in one season a short time ago Szigeti performed all of the Mozart sonatas with Andor Foldes in a series in New York City we give here a typical provocative Szigeti program:

Brahms—Sonata in D minor Op. 108
Bach—Grave and Fugue from A minor Sonata (for violin alone)
Stravinsky—Duo Concertant
Prokofieff—Sonata in D major Op. 94
Khachaturian—Chant-poeme
Ernst Bacon——Buncomb County (N.C.)
Shostakovich-Grunes—Polka from "The Golden Age"
Joseph Achron—"Stempenyu" Suite

"Awareness of contemporary production, variety and enterprise are more urgent than chronological sequence. 'Weight,' 'density' and 'mood' of the works should guide in placement on a program," maintains Szigeti.

"I diversify my programs by calling upon composers to collaborate with me in their works. Bartok in New York, Milhaud in Paris, Pal Kadosa in Vienna, and so on. This, I strongly feel, creates that little oasis in a recital program where the composer and the reproducing artist become together the center of interest.

"Then, too," he said, "I enlist the help of fellow artists like Benny Goodman for the performance of Bartok's 'Contrasts' for clarinet, violin and piano; or a string orchestra for the playing of works like the Mozart Divertimento No. 17, or concertos by Bach and Tartini.

"Don't you agree, Mr. Applebaum," he went on, "that a traditional violin recital would be heightened in interest if it included a Ravel or Mozart Trio, or perhaps one or two Bach arias from the Cantatas, with violin obbligato? And that a viola player should pride himself in presenting Debussy's Sonata for flute, viola and harp?

"This period of 'let-up' in the program, these little excursions into different media of sound, refresh the audience to listen with additional zest to the balance of the soloistic program. Isn't it so?

"Continuing with the thought of innovation in our work," he added, "I feel that the groping after new possibilities of the violin, is more likely to materialize in the brains of non-violinist composers than violinists, no matter how illustrious. For you know," he smiled, "violinists as a tribe are a very conservative and tradition-bound lot!"

"Mr. Szigeti," said Mrs. Applebaum, "before we delve into technical violin problems, I should like to discuss with you the worrisome question of practicing. And I should like you to comment generally on this exasperating problem. To young American violinists, because of general educational problems and also because of a demanding social life, practicing looms as their daily bugbear."

"Well, Mrs. Applebaum, I always have felt that two hours of practice a day are enough. But of course, these careful two hours should be preceded by what football coaches call 'skull practice.'

"To seek behind the notes," Szigeti enlarged, "to bring their meaning to the surface. Just as one would look behind a writer's words for the thoughts they hold. Certain tonal intervals, certain sweeps of melody, tell the musician the age in which the composer lived and express too, the ideals of that age.

"Then, of course, to the job of absorbing the composition. To detect its form, its design and structure, together with the full relationship of one section to every other section.

"I strongly feel that no real study of a composition should be begun until it has been given many workings over, so that it has taken hold of the player. The aid of memory is of great importance. The best work, even technically, can be done only when the printed music has been done away with. By memory, I, of course, mean the command of the pulse or the tempo of the composition, its general color, the strategies you employ in building up climaxes. Also, the memory of technical, 'weak spots.'

"First," stated Mr. Szigeti, "the work to be memorized should be analyzed carefully. Its construction, its form, and its design. Play it, read it, absorb it. Play it prestissimo—this is a good idea—so as to compress it into the shortest possible time. This gives a 'bird's-eye' view of the

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entire composition, with full relationship of one section to every other section."

And he went on, "A soloist should study conductors. Then his consideration will become the entire score, not the spot-lighting of himself. Often young virtuosi neglect to weld their own performance into the complete score at hand. How unfortunate!

"The soloist must really be in two places at one time," he averred, "at the phrase he is playing, and the one just about to follow."

"You mean he must be ahead of himself, must anticipate the coming measures?"

"No! no!" he replied emphatically, "that is not what I mean. That is what makes banal playing. He must be in two places at one time! Two places! He really must have a double-track mind!"

Mr. Szigeti and I agreed that we would spend one complete period of time discussing just technical matters, and when that time came, Szigeti greeted me warmly. "I have looked forward to this. But let me preface our talk with a quotation from Goethe:

"Sobald man spricht,
Beginnt man schon zu irren."
(Immediately we speak
Do we begin to err.)

"I feel reluctant to go into a discussion of controversial technical matters, as there are so many principles of violin technic, logical when applied to some, illogical applied to others. With something as scientific as fingering, I repeat that much of it is controversial.

"There are so many approaches to the same technical passage that in the future, I shall avoid giving any fingerings in most of my transcriptions. Thus, the player will finger as he sees fit, and the teacher will have the opportunity to finger according to individual requirements.

"Too, I believe that a pupil should not use a set fingering for scales for any length of time. Nor should he apply himself to the same study for any length of time. The material should be used for a short time only, and should then be changed.

"In his practicing," Sigeti expatiated, "the real art is for the pupil to acquire the uncanny ability to listen to his own work. To discover his own minute failings. Then, with the assistance of the teacher, he should find the various passages that will directly aid these faults. These passages should be memorized, and should be practiced from memory. This is quite necessary," he insisted.

"Mr. Szigeti, in discussions with various artists, I find that violinists are apt to have strong convictions about the use of concertos, or passages from concertos, for technical studies.

"With so much wonderful etude material written, it seems to them unwise to make technical studies from passages of concertos. One artist felt it would have an unwholesome effect, particularly in public, on the interpretation of these passages, once they have been isolated and used for technic-building. He felt we should leave the music alone, that of course we should master each passage, but that for daily technic-building, we should use passages which have no interpretative significance.

"Personally, Mr. Szigeti, I have not found this to be so in my own teaching. I feel that pupils enjoy technical passages from concertos. Certainly, they are more musical, and have the advantage of possessing all the technical value. What is your opinion?"

Szigeti answered: "I feel so strongly about this that I shall put it just this way—advanced pupils need utilize very little of the general studies, if any. The literature is rich with interesting, highly valuable passages—all that one could possibly require in almost any phase of violin playing.

"We have passages in thirds, in sixths, in octaves and tenths. We have all kinds of bowing," he reached for a piece of paper, "here," and he dashed off the measure one bar before C of the first movement of the Brahms Concerto (Auer edition), then the sixty-seventh bar of the Pugnani (Kreisler) Praeludium and Allegro. "Here, you see, we have a valuable bowing study. And there are many others like these.

"A good deal too," he added, "depends upon the inventiveness of the pupil. He must be able to diagnose his failings when he plays a passage, and then," he smiled tolerantly, "if he has the character to face himself in his poverty . . ."

* * *

I asked Mr. Szigeti to discuss for our readers the Brahms Concerto. "I should greatly enjoy your comments on this concerto, and I know that our readers will appreciate them tremendously."

He looked at me for a moment. "Of course," he said thoughtfully.

"Of all the concertos, the Brahms is the least written about; yet it is the concerto about which perhaps the most can be said. I have some very authoritative comments to make on this concerto. It was especially written for Joachim. Brahms collaborated with him on it.

"Joachim and Hubay, with whom I studied, were very good friends. I recall Hubay telling me that every year Brahms would come down to play his new works with him.

"Hubay told me that one Christmas, Brahms brought his D minor sonata, which he played from pencil copy. What I shall tell you now are things that Brahms told directly to Hubay and Joachim, and which came directly to me from them.

"The virtues of the Hubay school of violin playing are especially congenial for the performance of the Brahms concerto. The very noble and economical vibrato, and the magnificent conception Hubay had of this work, are evidenced in his remarkable performances of the concerto.

"In the passages," Szigerti went on, "starting fifteen bars after B (using the Leopold Auer edition) there is a general tendency to play too quickly and inarticulately. But these should at all times be obvious and clear.

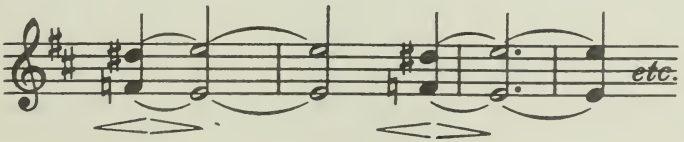
"The precision of the quintalets starting twenty-one bars after B, and the slowing down at the triplets, forty-one bars after B, must be very rhythmically precise. And finally, what should be heard and seen—a big door to a tremendous work!

"Now, at twenty-six bars before C, tradition unfortunately has been responsible for a ritenuto which Brahms did not write in at all. The grace notes which follow in the next few bars should be played quickly so that the theme in the orchestra should not be forced to slow down.

"At one bar before C, we have a measure of sixteen notes which is often played to produce an absolutely incorrect effect. Here we have three groups of four. But in many performances it is allowed to degenerate into four triplets. It is not easy to understand, but the rhythmic tension as written, gives us the real Brahmsian effect. This should not be lost. Forcing this series of four results in a struggle—a very desirable feeling to portray in this measure.

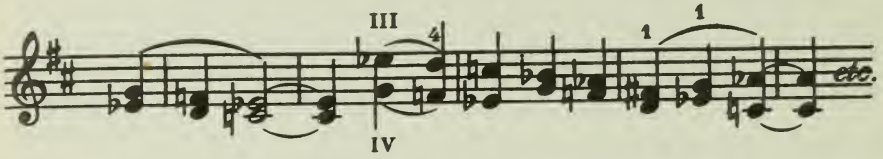
"In the lusingando of the second theme, nineteen bars after D, the lower notes should be slightly tenuto, producing a subtle emphasis. This rhythmic peculiarity affords a high type of distinctiveness.

"In the A minor section, thirty-two bars after D," Sigeti's analysis continues, "the E double-stop in octaves is played on the G and D strings.



"Use very little vibrato, or none at all, on this half-note. In this way a very ominous effect is achieved. This passage leads into the energetic outbreak of the chords, the dramatic force of which is heightened when the preceding passage is played thus.

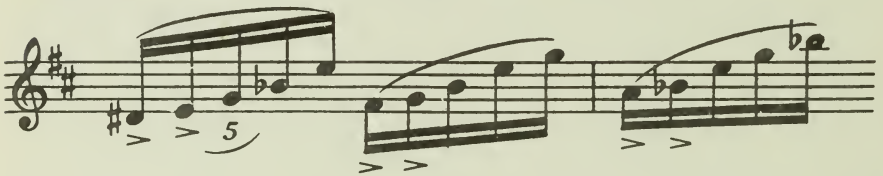
"Too, it is important that the musical content and the form of a phrase dictate the choice of the technical means. In the following phrase the pressure of the bow should be constant. The pressure must also be equal, so that the two voices may be separately and distinctly heard.



"The passage immediately following this phrase, which is marked 'leggiero ma espressivo (grazioso)' should be played with great skill. It must be moulded, and the phraseology so chiseled that it flows back and forth, beautifully dovetailed into the orchestra.

"Now, the passage between the ninth and twenty-second bars after F is difficult to play. It would be good preliminary material for the mastery of this passage to practice the D minor and F minor Kreutzer studies. The cyclopean leaps of the ninth between the three octaves involved must be played with a bow full of élan. The bow must be sweeping!

"Before the cadenza, four bars, we have a sequence of three quintalets, the first two notes of which should be emphasized as follows:



This will help to bring out the dualism of the voices which is latent in the passage. This must stand out very clearly.

"After the cadenza, the transcendent theme must be played with a concentrated vibrato. The final stretto, the organic growth, its rapid rise, must come from that transcendent mood.

"In the second movement," Szigeti continues, "the leading thread must be with the main theme played in a sublime way by the oboe, and the solo violin in only a commenting and reflecting role. How unfortunate that in many performances the violinist plays it with the prominence and aggressiveness of a main theme.

"The development section must be dramatic! The structure of this movement, A, B, A, must be clearly set off, which, if skillfully done, accom-

plishes the beauty of the calming coda. There must be a feeling of dialog between the celli and violin at the F sharp minor section.

"At the recapitulation, the triplets must fit carefully to the theme of the oboe. The last triplet, three bars before the end of the movement, should not," Szigeti cautions, "have too much ritenuto.

"In the third movement," he goes on, "various conductors and orchestra members have remarked how, in my interpretation, the Hungarian inspiration of the movement comes into the foreground. It is true. My tempo is faster than in the tradition of the German school.

"It was a great satisfaction to me when after my Berlin performance with Furtwaengler conducting, the late Ossip Schnirlin in discussing my performance with me, felt definitely that my tempo was correct. Mr. Schnirlin was an authority on this work. He was commissioned by Simrock, publisher of the Brahms concerto, to do a revision after the first edition."

Schnirlin told Szigeti: "An interesting thing, and one which proves that you are right! Not long ago I had in my hand the first galley proof of the Brahms concerto and of course examined it affectionately. I noted then that this movement was marked 'allegro giocoso,' and after it, in Joachim's hand-writing, the indication, 'ma non troppo vivace,' with the addition in German, 'da sonst zu schwer' (!!). This interested me very much, and convinced me that Brahms' intention was to have this movement performed 'allegro giocoso.' Joachim, in the fear that it would be too difficult, took the liberty to add 'ma non troppo vivace'!"

* * *

"Some time ago, Mr. Szigeti, you made the statement that it was a good idea to start the morning's practicing in a rather unconventional manner, that is, by playing something very difficult."

"And I feel that way today. One of the most terrifying experiences that a violinist can go through is to play when he is not in good trim. But then why not prepare oneself for such a contingency? What if one were ill before an important concert, and had to play under the handicap of no practice, plus indisposition! Yes, it is good policy to practice playing under stress. Plunge into something hard when the wish is to do just the opposite!"

Mr. Szigeti's vibrato warrants analysis. Many times it is slower than the usual vibrato. He is inclined to use the slow vibrato in dolce passages. At first hearing, it seems too slow, but as the passages increase in intensity, he speeds it up. Then the slow vibrato stays with us, and we keep waiting for its return. Yet, he has a way of saving the slow vibrato where he wants soft, ethereal effects, or ominous color.

I have heard Szigeti do the Bach Chaconne; throughout the entire work, he did not use the slow vibrato at any time. Yet there are moments when he will not vibrate at all, such as in the D major phrase in the Bach Chaconne for four bars at letter Q (using the Auer edition).

Mr. Szigeti also has a way of starting a note without vibrato, and as it is held, introducing vibrato gradually. Amazingly, he has a way of vi-

brating on rapid spiccato notes. Outstanding also, is his spiccato bowing —each note is full-bodied and distinct. He uses a good deal of arm with it. His dynamic range is large, from a double piano to a double forte, with a maintained high type of quality, and none of the scratch usually accompanying this type of percussion.

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There is, about Szigeti, a quality of regal reticence. His reserve is deep, yet impels at once to an awareness of a dynamic undercurrent. He speaks softly, cordially, fluently, yet decisively, with force. He is a prober, likes to uncover the hidden, to meditate, and to discuss.

Szigeti was born in Hungary in 1892. Hungary, the land of Joachim, of Auer and of Hubay, is supposedly a land of passionate natures. In Szigeti, passion lies deep, and forms in him the lush foundation of a consummate refinement. He is the man of the world.

Szigeti gave his American debut in Philadelphia in 1925 under Stokowski. He performed the Beethoven concerto, then repeated it a week later in New York. Before then, the young artist had achieved European fame. To Americans, he became increasingly interesting and popular. They came to know him as an intellectual violinist, always broadening his own, and their, musical intelligence, a musician whom composers wrote for.

As a youngster he studied with Hubay, and his first concert appearances took place soon after he was fourteen. He played in Berlin, in Dresden, in England. There he remained for five years. In 1917 he took Henri Marteau's position as professor of the class of violin virtuosity at the Geneva Conservatory, where he stayed until 1924, fulfilling a heavy concertizing schedule all through these years of teaching. He came here the following year.

Szigeti has a lovely home in Palos Verdes, California which emanates calm. There are birds, flowers, charm. When asked about his hobbies, Szigeti had to think, uncertain for a moment. "My hobbies?" he asked. "If you mean hobbies in the usual sense of the word, I suppose I have none." Then, "Of course I do have a hobby. My hobby is meeting with conductors, and indulging in the satisfying transference of ideas with them and with the men, musically. I guess my hobby is just being with people!"

The Szigetis have a daughter Irene. He speaks of her proudly, and likes to tell of their musical games together when she was a child. She is married now, and living in Switzerland.

Conversation is meat and drink to this distinguished artist. Talk on music, on recordings, on composers the world over, on books, paintings and travel experiences.

"I always have fought for the right to record new works and new composers. I remember wishing to record the first Prokofieff violin concerto. When I saw my arguments were not accomplishing much, I went to the highest company official and said, 'They tell me this work won't sell, but I *have* to do it!' And then we did it, and it sold well from the start.

"Recordings are invaluable to students. Don't you agree? It gives them the unique opportunity of examining the workmanship of the artist, of saturating themselves with the work and with the complete performance of the work.

"Swing has brought to popular music what the impressionist has brought to painting—more colors and more care in using them. I think it has sharpened the receptivity of the listener. Eventually great music will benefit.

"American composers? I will do anything to help them!"

Szigeti has given first performances of many of the distinguished composers of our time, a long list of works, yet he remains one of the most meticulous interpreters of the classics we have.

PATRICIA TRAVERS

We decided to "spend a day" with Patricia Travers, to witness just how she lives, just when she begins her practicing, how she divides her day, etc. "We would like a picture of what you might term a typical practice day," we asked. "When do you start in the morning?" To which she replied at once, "I am very fond of starting some of my practicing before breakfast. I do a few exercises and simultaneously combine left and right hands employing bowing exercises which give a certain amount of benefit for both my right and left hands. Generally, I start scales before breakfast."

"For how long?" asked Sada.

"Oh, say a half to three-quarters of an hour," Pat replied.

"Do you always play scales before breakfast?"

"No, not always. Sometimes I practice different dynamics in long notes, incorporating them into scales, with vibrato. Then I have breakfast, after which I really get to work in earnest. I practice steadily until half past twelve."

"But when do you really begin?"

"Usually I begin at eight in the morning, with a slight rest period in the middle of the morning. I relax for a half hour before my lunch at one o'clock. In the afternoon, my work is devoted to additional practicing and rehearsals. However, I always make it part of my routine to find some time in the afternoon to read through new music and to plan future programs."

* * *

Patricia Travers' détaché stroke has always fascinated me. No matter what the tempo and whether soft or loud, it has body and substance. I was anxious to analyze it.

"You know, Mr. Applebaum," she said, "I enjoy the détaché stroke! To me, it is the fundamental stroke and I think my success with it all goes back to the fact that I spent months practicing the Etude Caprice of Kreutzer, E major, for which Harry Kaufman added a piano part. Working on this piece improved my détaché. I made sure I used a very solid, clinging stroke, with the hair never leaving the string. Each stroke had an attack of its own. I like to call this stroke the 'Bach' stroke — I use it for the last movement of the G minor Sonata and the Prelude of the third Partita in E major."

"You say you spent quite a long time on this Etude Caprice?"

"Months and months."

"Did you practice it any other way?"

"Yes," said Pat, "I practiced it in two other ways; first, as a fast spiccato stroke which evolved from the détaché, with a very relaxed wrist; and the second way, down and up-bow staccato, six notes to a bow." She demonstrated, and I remarked, "I see that you use the flat of the hair throughout your détaché strokes."

"Yes, I do. I believe in using flat of the hair even in pianissimo. Once in a while the stick might turn to the right, but never the hair."

* * *

Miss Travers has a remarkably free bow arm which undoubtedly stems from her natural facility with the détaché stroke. "As a youngster," she disclosed, "I was interested in the détaché stroke. I studied with Jacques Gordon and I recall during my very early lessons, as I approached the studio door, Mr. Gordon would be playing the same Kreutzer Etude Caprice I spoke of, in détaché strokes, with various bowings. I developed a fascination for bow arm freedom!" She demonstrated a certain form of détaché where the bow is drawn firmly, flat of the hair, with a slight accent on each stroke, bow remaining on the string. She played this in a slow tempo, and then in a very quick tempo, using little bow, then gradually more, until she used the entire length. The accent at the beginning of each stroke centered itself actually from the first finger.

Said she, "If I started this accent at the elbow or forearm, it simply would not reach there in time." And, "I can do this stroke for long stretches without tiring."

When Miss Travers used the full bow it was interesting to note how skilfully she sustained the tone after the accent. There was no let-down in the tone volume, and the tone did not "thin out" as she approached the tip. She agreed that the real difficulty was to sustain the tone after the accent.

"Where every note is structurally important, this highly developed détaché skill is essential. It brings new life to the technical works. In Paganini it is the Caprice in G minor, Presto, where this stroke is to be used. There are many accents on the off beats which are more easily performed when one has attained mastery of this fundamental détaché stroke."

I asked Miss Travers to reduce this détaché stroke in good fast tempo so that it would be played in the middle of the bow, becoming faster and faster, until it became the fast spiccato or sautillé. I noted then that her sautillé had a great deal of body and was quite solid; still, she performed it with a great deal of ease. She used all of the hair, with the stick directly above the hair. This seemed to give it much body and an intensity which was very pleasing to hear.

When I asked her to make some comments on the staccato bowing, she said, "Many perform this stroke in a rather slow tempo which has

as its basis the martelé stroke and the fast staccato. But what I consider of major importance is the development of a staccato in tempos that are moderately fast. Many violinists are prone to speed up the tempo when they come to a staccato passage only because the staccato passage is easier to play quickly. They develop the habit of speeding up staccato passages. But musically, the work suffers!

"In short passages that are melodically important, we find violinists sacrificing musicianship for greater ease in staccato performance. For example, the first theme of the Wieniawski concerto in D minor, last movement, is played spiccato. When the same thing appears later in the movement (with staccato the bowing) the violinist has to play it maddeningly even, so as to avoid increasing the tempo. Here is where it is essential to have a staccato which is controlled in a moderately fast tempo.

"In the Wieniawski concerto, first movement, there are staccato passages which should be played in a tempo that should bear a reasonable relationship to the tempo of the melodic passages. The tendency is to play these staccato passages much faster than the melodic. This we know is often done purely for technical reasons, and the musical standard of the work becomes very much lowered!" she decried.

* * *

We discussed modern music frequently with Miss Travers. She has many new works in her library. Remarking, one day, a work in manuscript on her stand, she was obviously eager to talk of it: "I am very fond of this Sonata, a composition by Charles Edward Ives, and played it last year from manuscript. I gave it its first performance while on tour, and have also played it in Europe. Performance of such modern music often demands different variations of the fundamental strokes," she observed.

"Do you refer to the détaché and martelé strokes?"

"Yes. In this particular work, there is a passage which should be played with martelé that differs slightly from that we are accustomed to. The difference lies in the speed. In this work, it would have to be very fast."

"Naturally, you cannot use very much bow, can you?" I questioned.

"No. Only about an inch and a half."

"For the sake of discussion," I asked, "couldn't one use a spiccato stroke for that passage if we are unaccustomed to playing a martelé stroke that quickly?"

"Yes, we could and we might, if it were not a modern composition, which demands that peculiar excitement which would be lost if we used the spiccato!" She played the passage, using a spiccato stroke, then played it again with the fast martelé, faster than any martelé stroke I had heard. Certainly, traditional training in the martelé stroke had not prepared us for its performance in this speed. "It almost seems fast enough to be played as a staccato," I commented.

"Yes!" she agreed. "It almost combines the two qualities of the staccato

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and martelé. The effect would not be what Mr. Ives wants, if played in one bow as a staccato passage. Mr. Ives wants this passage played in a heavier and more rhythmical style."

"But this martelé, if we forget about the staccato, is almost fast enough to be played as a smooth détaché stroke. But of course, I can see that that would be far from the effect desired."

"This fast martelé stroke," said Miss Travers, "will, in my opinion, be used quite frequently by modern composers. Playing the martelé stroke practically twice as fast as traditionally has a good tonic effect on the bow arm!" And, "In many of the traditional works, martelé passages are usually an elaboration on the melodic line, but in this work by Ives, this passage is the melodic line complete in itself." (Charles Edward Ives, Second Sonata, second movement.)

"There is still another interesting stroke that I came across, where our traditional training is inadequate. It is in a work by Hindemith for violin alone, opus 31, number one, the last two lines of the third movement. Here," she continued, "there are a series of eighth notes on the G string in the first position. The music reads to play these notes at least thirteen times, which means a performance of at least fifty-two of these eighth notes in one bow. The bow is to be thrown in a very unusual manner. It starts at the frog double piano, down-bow, and as you approach the tip, you are to gradually diminish the tone more and more. Hindemith marked the end of the stroke 'four *P*s'."

"It would be easy," I volunteered, "if we started this stroke above the middle, because then it would be the accepted conception of a ricochet passage, or a thrown staccato passage."

"Yes, but we cannot start at the middle. We must begin at the frog because of the length of the passage. We must also start at the frog because of the dynamics. We must begin with a certain amount of power, and must make a gradual diminuendo as we get to the tip. In this manner," — demonstrating, throwing the bow down at the frog quite firmly, each note was distinct. When she arrived at the middle of the bow, a slight additional pressure created a definite accellerando. Below the middle of the bow, each note was enunciated by a manipulation of the wrist, with the arm drawing the bow. Above the middle of the bow, it was the first finger which supplied this pressure.

"What do you think we should call this stroke, Pat? How would you like to call it an extension of the staccato volant?"

"Well, we could call it that, but I would rather consider it as a lengthened saltato stroke because it begins at the bottom of the bow with what you might almost call a broken détaché. Paganini employed something similar to this stroke, but the musical value of it here has changed. Ives has taken this technical stroke and made something musical of it. Here it is melodically and musically important."

"I feel that young violinists," Pat reflected, "should play a composition by an American composer on every program."

"What works would you suggest?" Sada asked.

She considered. "I would recommend a very fine little number which makes an excellent impression, the 'Perpetual Motion' by Cecil Burleigh. It is not used often enough. He also wrote a 'Village Dance' which I have frequently played, and of course, you know, he has written an excellent Concerto and a Sonata, of which we spoke recently. He is one of our outstanding American composers, and is not programmed nearly often enough!"

"What other American works have you played?"

"The Piston Sonata. I have played it all over the country. Also, the Hexapoda Suite by Robert Russell Bennett. There is a Praeludium by Paul Creston which I like." She mused for a moment, then said, "There is a down-to-earth humor in the American works which I relish. They are composed with a freedom and imagination which is very gratifying, and with a wit that I am very fond of. For instance, Ives has actually coined a new term, 'allegro conslugarocko.' How vivid that is!" Pat exclaimed delightedly.

"Ives wrote another interesting Sonata, his number four," she recalled.

"Yes, I know that work. It has been published. And his 'Children's Day at the Camp Meeting' is fresh and original," I said.

Then Pat brought over a score of a Concerto by Dai-Keong-Lee. "This Concerto was written for me. The composer is an American, but has lived in Hawaii. This is his Concerto number one, opus one, and I expect to play it quite extensively with orchestra.

"I collaborated very closely with Lee on this work," Pat told us. "In the traditional literature, we use double harmonics but if we want to talk about new technical devices in modern music, this will interest you. Mr. Lee employs double harmonics in fourths. I found that pretty odd."

"That brings us," I stated, "to another phase of violin playing I would like to discuss; the problem of intonation in modern music."

"Well, for one thing," she observed, "the modern composers mix the various modes. The Lee composition, for instance, is largely atonal. When works are purely atonal, we have to accustom ourselves to a division of intervals as we have never understood them before!"

"We should incorporate the use of whole tone scales in our regular practicing, don't you think?" I asked Pat.

"By all means," she replied. "Youngsters should be trained to think in terms of modern language. In the Lee Concerto, there is such a complete lack of key center that I am forced to rely on a sense of intervals. I just have to figure out how many steps there are between each interval!"

Some of the most intriguing hours we spent at the home of this brilliant young virtuosa were those during which we examined the violins in every phase of construction hanging on the basement walls. There are separate backs and fronts of violins, as well as whole violins. Tables are outfitted with violin-making paraphernalia. The craftsman is Pat's father, and she has experienced many thrills during the years playing and testing his violins for tone. They have experimented with three or four plates for the same violin, some thin, some thick. They have made large *f* holes, and small *f* holes.

Patricia Travers is a distinctive prototype of American young womanhood. She is wholesome, forthright, and quietly charming. She speaks gently, with gay flashes of temperament. She is of medium height, with a lovely face, and a poised, tranquil bearing.

We were delighted to learn she could sing beautifully, and listened one day to her lovely, coloratura soprano voice. She noted our surprise and pleasure, and told us that recently, following a violin concert, she had amazed her audience by singing an encore!

Patricia Travers was born in Clifton, New Jersey, on December 5, 1927, in the same house where the family resides today. A picture on the wall shows her as a baby with two little up-raised hands almost prophetically curled as though around a violin and bow. It wasn't long before those little hands held their first violin and bow. Pat was three and a half years old when she began to study.

At six, the gifted little girl gave her first public appearance at Music Mountain in Connecticut, and at nine, a brilliant child prodigy, she was presented in debut with the Detroit Symphony on the Ford radio broadcast. She won the attention of the music-world, and the following year, Pat was soloist with the New York Philharmonic Symphony Orchestra at the Lewisohn Stadium. Two years later, another musical prize for the youthful virtuosa was her performance with the Chicago Symphony Orchestra of their first rendition of Prokofieff's Second Concerto, the late Doctor Frederick Stock conducting.

Her talents expanding, Patricia received honors and opportunities galore. She played with major symphonic orchestras, under leading conductors, on the radio, for the movies. She charmed everyone with her great violinistic gifts, and by her sweet bearing.

Today, a young woman, recently out of her teens, Patricia Travers represents all that is lovely and regal in the art. Unassuming, earnest, vitally interested in the good and the new in music, she is to be applauded for her magnificent performances of the violin classics, her passionate interest in contemporary works, her personal serenity, and her growing loveliness as a woman.

Miss Travers has two glorious violins at her disposal, a Guarneri del Gesù of 1737 and a Stradivari of 1732 known as the Tom Taylor. When she walks out upon a concert platform, dressed in a gown by Valentina (Pat was recently chosen as best-dressed concert violinist of the day), and raises her instrument to her chin, she presents a picture—a delight to connoisseurs whose sangfroid in all situations amazes music critics—to conductors and to audiences artistry personified.

EFREM ZIMBALIST

"I realized some time ago," Mr. Zimbalist told us, "that very little is known about the beginnings of the literature for the violin, and this intrigued me into research. It was rewarding and gave me joy, for I discovered compositions of the very early period that have real merit, and a number of them which have great beauty."

"Did you find much material in the libraries in this country?" we asked.

"Yes," Zimbalist said. "Besides spending a good deal of time in Europe at the libraries there, I discovered material in the Congressional Library and the New York City library. As you know, I planned a series of concerts to include music from the beginning to the present day. This kindled my interest in the very early compositions for the violin."

"How far back did you go?" we wondered.

Zimbalist smiled reminiscently. "You know," he said, "I actually discovered the first composition written for solo violin with figured bass."

"That is extremely interesting! What is the work?"

"It is by Biagio Marini, who lived from 1590 to 1660," the artist told us. "It is a charming work in three-part form, an Andante and the middle section, Piu moto; a lovely work, called La Romanesca. I arranged the piano part from the figured bass, as I did with practically all of the things I unearthed."

"Were the actual figures in the bass part clearly written?" I asked.

"Yes. I did not have too much trouble extending the numbers, but you know, it was surprising to me that there were many errors which turned out to be rather disturbing. I discovered uncertainties also in the later works of Vivaldi and Pugnani," Zimbalist pointed out, "who, in much of their music, used figured bass. I also discovered the first piece for violin alone. It is the Capriccio Stravagante, by Carlo Farina, born in 1595. When he died is not recorded. A group of these I compiled for publication under the title, 'Early Violin Music'."

We attentively examined Mr. Zimbalist's collection, and were fascinated to see in it works by composers practically unknown to violinists, as: Tarquinio Merula's "Canzone", (1600—?); Martino Pesenti's "Lamento e Corrente", (1600-1647); Don Marco Uccellini's "Aria", (1620—?); Massimiliano Neri's "Sonata", (1622—?); Giuseppe Torelli's "Preludio e Allegro", (1650?-1708); and Giovanni Battista Bassani's "Balletto" (Lento, Corrente, Giga), (1657-1716).

There were also some unknown works by Heinrich J. Franz Von Biber, (1644-1704); Giovanni Battista Vitali (1644?-1692), Antonio Veracini, (1660—?), Francesco Geminiani (1687-1762), Antonio Vivaldi (1670?-1743), and Gaetano Pugnani (1731-1798).

"The work by Pugnani," Zimbalist observed, "cannot be strictly classified as one of the earliest works for the violin, but I could not resist including it. It is a gem. The Sonata had only three movements, and I added the Rondo, which was a single piece, as a last movement. It is one of my favorite compositions," added the artist, "and while it was a great deal of work for me, as all of them were, it was, of course, a work of love."

"Most of these works would make good openings for concerts, wouldn't they?" I suggested.

"Oh, definitely!" Zimbalist warmly agreed.

Our discussion of early music led us to a consideration of the works of Bach. I said, "Bach attempts to say a great deal with one voice. Do you feel that he essayed too much for one instrument?"

Zimbalist replied, "It is another wonder of Bach, is it not, that he should realize a time would come when violinists would be able to play these works."

"Do you mean that they were not played during Bach's time?"

"Well, no one knows if they were played. It seems to me that violinists then would not have attempted to play them."

"Would not the bow used then make it easier to play some of the chords?"

"Yes," Zimbalist replied, "nevertheless, the left hand difficulties are tremendous. From a purely technical point of view, the Fugues are very difficult. No matter how proficient a violinist is, it is impossible to give a perfect performance of some of the difficult movements. As far as I know, Bach did not play the violin. But he knew that his works could be played.

"After Bach, we have had such composers as Viotti and Kreutzer, who introduced new technical idioms, yet the technical difficulties they presented were childish compared to those encountered in the unaccompanied works of Bach. And," Zimbalist said, "there are no inklings that they themselves could play some of the difficult Bach movements."

"May we be more specific about the performance of these Partitas and Sonatas? When we consider the type of bow used then, it seems improbable that Bach thought in terms of the spiccatos."

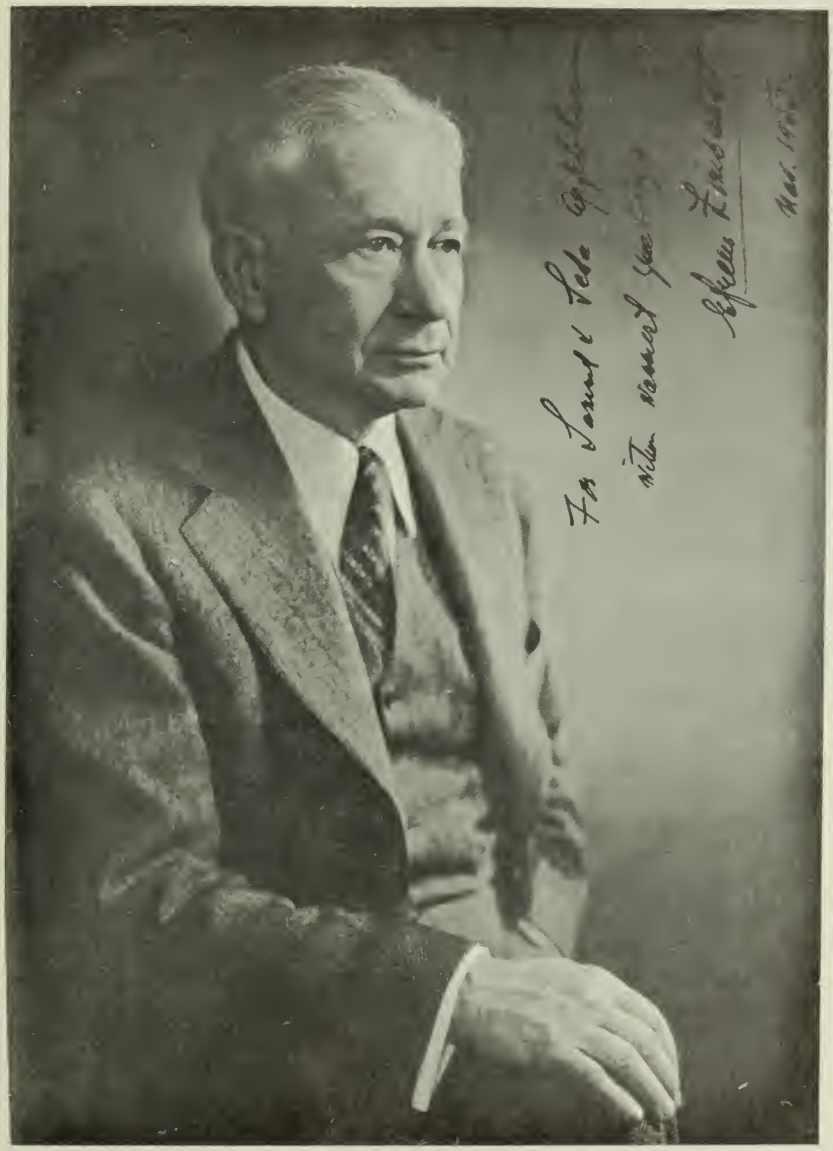
"No," Zimbalist put in, "I feel there should be no spiccato in Bach. The stroke is too flippant."

"What about some of the Dances, where the passages are softly played?" we questioned.

"There, I would use a stroke between a light detache and a spiccato," he advised.

"And the four voice chords?"

"Four voice chords in the works of Bach represent a real problem," he answered. "Just the left hand difficulty alone is a formidable one. Of course, the aim should be beautiful quality."



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"Suppose," I asked, "the melody is in the bottom voice? Do you approve of starting from the top three strings and going down?"

"No. I do not approve of starting at the top. If you strike four strings and the melodic line is on the low string, I do not approve of playing the chord and then going back to the low melody note. I should prefer to finish the chord on the upper note and not go back to the melody. The ear will hear the melodic line when it is cleanly played."

I questioned Mr. Zimbalist further about dynamics in these Bach works.

"When we examine facsimile copies of the original Partitas and Sonatas," he went on, "we find that Bach put in very few dynamic marks and tempo marks, and certainly not too many bowings. Isn't it a pity that he did not put in enough of the bowing marks, so that it devolves upon the performer to put them in! It all depends upon how he hears the phrase. We know there are practically no diminuendo nor crescendo marks; just an occasional 'piano' or a 'forte'."

"And how should the player be guided?"

"By his own taste," he replied benignly. "One point I should like to stress, I believe in simplicity in the dynamics of these works, and disapprove of coloring them with many crescendi or diminuendi. It does not fit Bach's way of expressing himself to seek variety in any extreme in the dynamics, as for example, in the performance of the Praeludium of the E major Partita. No, I should not like to see this work played with an abundance of crescendi and diminuendi, one measure 'fortissimo' and another 'pianissimo.' I do not mind a slight crescendo and a slight diminuendo, but not to the extreme."

"Do you object to playing 'fortissimo' in these works at any time?" I questioned.

"Yes. In any of these works of Bach, one 'forte' should be the maximum, and 'piano' should be the minimum."

"And you allow for no exceptions, even at the end of the Chaconne?"

"Yes, that is the way I feel, even at the end of the Chaconne," was his answer. "I think that even in the Fugues, the aim should be not for too much volume. Even when the tone is not crushed thereby, I do not approve."

"What about the tempi in these works?" I questioned further.

"We must always bear in mind," he replied, "that most of them are Dances. Even the Chaconne is a dance in slow tempo, probably of Spanish origin. And of course, as long as it is a dance, it has to have motion, yes?" He added then, "To my taste, I find that Bach is either played too slowly, or too fast."

"To come back to the Chaconne, how then are we to determine the tempo?"

"A good way," he advised, "is to sing some of the variations. If any of them sound too slow, then the opening theme needs to be played faster. We don't want to play the opening theme in a slow tempo and then find we have to hasten in order to play a variation so that it is not too labored." He illustrated at the piano. Then, "To sum up, I should say that the

slow movements are usually played too slowly and the fast movements too fast."

Our discussion of violin literature veered to contemporary works, upon which subject Mr. Zimbalist stated, "The mind should be kept open to new sounds and new effects. But naturally, one depends upon the ear for the enjoyment of the music. The less musical a composition, it seems to me, the less the composer has to say musically, the more distortion there is and the more groping about one feels in it for unusual effects. Now, in Bach, we find just as many complex harmonic progressions as in contemporary music, don't we? But—they sound!"

He leaned back. We could see in his sensitive face, the passage of thought after thought. "I remember when I first came to Berlin. I went to hear Strauss's 'Salome'. Strauss conducted. I think it was about 1907. I did not know the work; it was completely strange to me. But as I listened, I realized it had been written by a great man! I bought the score, studied it, and saw the greatness within it, though it was in a strange idiom to my ears at that time."

A moment's reflection, and, "One rarely gets that feeling of greatness listening to many of the modern compositions. One hears it; once is enough. If, however, a master writes, and if within his work there are innovations, we are always ready to look further into the composition. Though strange, one feels the greatness within it.

"But there is another thought I should like to speak of. It seems that modern composers often fail to grasp the singing quality of the violin. They seem to disregard the innate lovely voice of the violin and create for it unusual effects which could be better accomplished by bodies of instruments."

"Do you feel, Mr. Zimbalist, that a composer can write in the contemporary idiom and regard the singing nature of the violin?"

"Yes, I believe so. I think Menotti has succeeded. He has, at one time, a singing melodic line within the contemporary idiom."

We discussed trends in violin playing, the differences in style of violin playing throughout the periods of musical development.

"One thing disturbs me," he decried, "I sense a strong desire today on the part of young players to impress the audience, and not exclusively by means of their music. They seem to want to reach the audience by extraneous acts. It seems to me," he spoke earnestly, "there was not always felt the need for impressing people through deportment on the platform. I know when I heard Auër, or Sarasate or Kubelik, they just 'played the violin'." As he stated these straightforward words, they evoked for us a high-mindedness one could well deplore losing. "There was so much sincerity there! If only the performer of today would put his entire attention to the content of the work he is playing, and forget the audience!"

Mr. Zimbalist warmed to this sensitive topic. "In performance, the audience should not exist. For an artist, the audience should not intrude between his music and his playing—between the creative and the re-creative! The audience should not be the consideration at all for him.

Unless he concentrates exclusively on his art, it is so easy to lower the standard, and to add superficiality!"

When we turned to the subject of program-building, Zimbalist made the plea, "for violinists to re-open closed doors. By that," he said, "I mean that they should again perform excellent and worthy works which one rarely hears these days."

When questioned as to which specific works he meant, he replied, "The works by Vieuxtemps and Wieniawski and those by Spohr are too seldom heard. These fine works I should like to hear again, and very frequently."

He recalled, at one time he was to play in Manchester, in England, with Hans Richter as conductor. "We had dinner before the concert. I was to play the Bruch G minor Concerto, and Richter asked me, 'why don't you play Bruch's Scotch Fantasy?' You know," Zimbalist said to us, "at that time I did not know he had written it. It is a beautiful work. Of course, I learned it at once, and played it with Richter at another time.

"Some time later, I played it in Berlin. Soon after, I received word from Bruch—he, unfortunately, was ill and could not attend the concert —that he would like to hear me play it. I went to his home and played it for him. He was so sweet," Zimbalist added wistfully. "Not long after, a few months, or weeks, I don't recall, Bruch died."

"What other works would you like to see played more often?" we pursued the subject.

"Well," he answered, "the Sarasate Spanish Dances. Nobody seems to play them any more. Even the Gypsy Airs. These are fine works and should be placed on programs. The two Wieniawski concertos should not be neglected, and at least two or three of the Vieuxtemps should be played all the time. I refer particularly to the Second, Fourth and Fifth of the Vieuxtemps."

Then, "You know," he said, "Vieuxtemps was a man of unusual gifts, and it is unfortunate he is not recognized as such. In my opinion, he was much more than just a composer for the violin." After a pause, "There is the Conus Concerto too. I like it very much, although I think it a bit too romantic. The Resphigi Concerto is very beautiful, don't you think so?"

"Yes—and what about the Ernst F sharp minor?" He agreed, "That is indeed a wonderful work. Do you realize, as far as I know, the man discovered a new form? From the musical viewpoint, the accompaniment is very superior.

"The B minor concerto by Saint Saens too, seems neglected too much. And the shorter pieces of Saint Saens are lovely—the Havanaise and the Introduction and Rondo Capriccioso. Then there is another delightful work, his Caprice in the form of a Waltz. This is a very lovely work, and very difficult. One must not take it seriously—it just has to be 'presented' to the audience. It is as though the artist says, 'Now, I shall play a waltz.' It is a frame of mind one enters; of course, after mastering it technically."

It was enchanting for us to feel the airiness, the evanescent fragility of the music as Zimbalist thus suggested it, and we ruminated upon the subtle, fine qualities of understanding which artistry possesses.

We talked with Zimbalist then about young people musically gifted. "Yes," he told us, "after hearing a youngster play for a few moments, I can determine whether he has genuine, intuitive musicality. There is a difference between intuitive musicality, and a performance which may have, or may not have musicianship because of training, proper or improper. A person will play for me—his performance may not be musical, yet I may recognize intuitive musicality there.

"We must remember," he said, "that few young people, though they may be gifted, will play musically. However, if they possess intuitive musicality, it can be recognized. One may not have a large technic—there is time to develop him technically—I still consider intuitive musicality of prime importance. One may have a splendid technic, but if he lacks inner music quality, he is, in my opinion, poorly equipped. When a young player has a fine technic, that is an added achievement."

"When you hear a gifted youngster play who lacks fine facility, do you feel you can rely on his developing a good technic?"

"Yes," Zimbalist answered. "In my experience, they always progress well enough technically. Not all acquire a first-rate facility, but all develop technical surety sufficient to play the important works. Yes, a gifted young person, with diligent and with wise guidance, can always acquire a very adequate technic. A youngster who has extraordinary facility just possesses an added gift. Generally speaking, this is not really essential and is necessary only for the performance of perhaps two or three extremely difficult works.

"When we first heard Kubelik play, he impressed us greatly. He had facility that no other violinist of his time had. Of course, it served him well in a few works, particularly by Paganini."

Reflectively, he added, "The study of music is a great one because it brings one in contact with the finest minds the world has known. Students should realize this. It is incomprehensible how few violinists realize the privilege of speaking with these great intellects!"

Throughout its scintillant history, the illustrious art of violin playing has never had a nobler exponent than Efrem Zimbalist. He gives transcendent loyalty, with grandeur and intensity, to the eternal music of the great composers.

MILTON KATIMS

On many counts, the eminent exponent of the viola, Milton Katims, has won wide recognition in the music world. After eight years at the Mutual Broadcasting Company as solo violist and assistant conductor, he was invited by Arturo Toscanini in 1943 to become first desk violist of the N.B.C. Symphony Orchestra. The apex of his musical achievements came a few years later when Toscanini chose Katims to appear as a regular guest conductor of the N.B.C. Symphony. His broadcasts with that orchestra have been acclaimed from coast to coast.

As a violist, Katims has made countless brilliant solo appearances and has given the American premiere performances, with orchestra and with piano, of works by Hindemith, Ruygrok, Serly, Gould, Steiner, Turina, Rolla, Tchemberdchy and Bax.

For the past twelve years, Katims has been guest violist with the famed Budapest Quartet, in concerts and on recordings. He is currently violist of the New York Piano Quartet, of which the other members are Alexander Schneider, violin, Frank Miller, cello, and Mieczyslaw Horszowski, piano.

A number of transcriptions for the viola are to Mr. Katims' credit. He is a teacher of a master class in viola at the Julliard School of Music. As a violist he records for Columbia Records.

* * *

We asked Mr. Katims to express his opinion of the character of the viola and its rôle in music history. He gave us a brief background.

Said he: "A cursory examination of early orchestral scores, according to Grove, shows the viola being used as a 'pale double' of the basses and second violins. Bach and Handel brought it forward, but only when it became an integral part of the string quartets of Haydn and Mozart did it begin to assume its own status and personality. Beethoven's quartets continued its rôle of growing importance, though—I might say here, something that may seem surprising—the viola parts of the Beethoven quartets can all be played in the first three positions!

"I expect some violists will rush for their Beethoven at this point," Katims laughed, "to check up on me—here's hoping my recollections are accurate!

"Carl Stamitz," Katims went on, "gave the viola its true dignity as a solo instrument, and Berlioz was one of the first of his time to consider it seriously as a solo voice in an orchestral work. His 'Harold in Italy'

is practically the only significant issue from the Romantic period. Further emancipation of the viola came with Wagner and Strauss. Today the composer expects and demands the same technical equipment of the violist as is required of the violinist. Naturally, artists who have adapted themselves especially to the serious exploitation of the viola have increased rapidly in number. The repertoire has been steadily enlarged by composers writing for solo viola, requiring fully as much intelligent, conscientious and painstaking application on the part of the performers, as by those of any other solo instrument. The literature of the viola is growing rapidly—now enough to fill a hundred pages of the Altmann catalogue.

"The radio too," Katims added, "has found in the viola an ideal medium for microphonic reception.

"As for the instrument itself, and its nature," he continued enthusiastically, "in the hands of a capable artist it has a richness, depth and individual tonal beauty completely and captivatingly its own. I feel, definitely, that more violinists should turn to the viola. There is always a demand for a really first rate violist in orchestras around the country. As a matter of fact, almost all of my graduate students have found good positions throughout America. And—have you noticed too that a viola lends a wonderful color to a dance band?"

During a discussion concerning the significant rôle of the violist in the string quartet, Katims remarked:

"In chamber music, aside from the important fact that the viola provides an individual color of its own, it also forms the liaison between the violins and the cello. At all times it carries the responsibility of an inner voice which must, through flexibility and musical understanding give sympathetic support to the melodic line—flexibility in the playing of rhythmic figures—musical understanding in the awareness of the harmonic changes."

"In other words, the middle voice must be played with a positive approach?"

"Yes, definitely. Toscanini has a miraculous way of bringing out the inner voices in an orchestra to support the upper line. This gives life to his performances!"

We asked Mr. Katims if he had found it a delicate matter to fit in with the Budapest Quartet when playing with them in the performance of the viola quintets.

"No," he replied. "I found it an easy matter to blend with and become a part of their musical conception without disturbing their balance. This is, of course, a tribute to the Budapest Quartet: their musical ideas are so well-shaped and so compelling, that one cannot help but 'go along' with them in an ensemble."

"I am reminded of the time, a few years ago in Indianapolis, when you were scheduled to play three quintets with them, and Kroyt, their violist, became ill, they were about to cancel the concert when someone suggested that string quartets should be played instead of quintets."

"Yes," Katims recalled, "we had only a short verbal rehearsal, then proceeded to play the concert."

"Do you remember the program?"

"Distinctly! We played the Haydn 'Lark' quartet, Beethoven Op. 18, No. 1, and the Brahms A minor. It made me particularly happy," smiled Katims, "when Mr. Roisman told me afterwards, that during the performance he soon forgot that a substitute violist was playing in the quartet."

* * *

We have often visited with Milton Katims. He has constantly spoken of his fondness for chamber music on each occasion. He has played informally with such virtuosi as violinists (to name a few) Elman, Huberman, Stern, Sigeti; cellists Casals, Feuermann, Piatigorsky; pianists Myra Hess, Nadia Reisenberg, etc. Katims expressed the opinion that:

"Ensemble playing develops a perceptive kind of sensitivity: for the musician who plays constantly in an orchestra I consider participation in chamber music groups an absolute necessity if he would keep the fine points of his playing alive."

Returning to the discussion of his connection with the Budapest Quartet, I brought up the subject of intonation in an ensemble:

"The problem of intonation solves itself quite naturally," Katims said. "You unconsciously adjust yourself. When a good player sits in with a string quartet he, of course, becomes alerted to intonation at once. Since there is no such thing as absolute intonation, it becomes necessary to temper it skilfully and constantly.

"Actually, even more difficult than quartet playing is the performance of string trios. Here, every note counts! Each is important from the standpoints of beauty and perfection in blending, as well as intonation."

"The transparency of the works no doubt adds to the difficulty," observed Mrs. Applebaum.

"Yes, one sometimes feels quite 'naked' playing these works," Katims agreed.

"As to the viola itself—" I started to say, continuing the subject of our earlier discussion, when Katims put in:

"Well, as far as the left hand is concerned, naturally one's fingers must go down on the fingerboard with more force and solidity than on the violin, because of the greater thickness of the viola strings. And one cannot go quite as fleetly across the fingerboard as the violinist—dexterously, yes, but not with quite the same ease—for one is exerting more left hand and bow pressure to make the notes speak."

"What about variations in the rapidity of the vibrato?" I asked.

"Of necessity, the vibrato must be slightly slower and wider than on the violin—it must suit the character of the viola."

"You vary it, of course, depending on where you are playing on the instrument?"

"Naturally, as one goes into higher registers the vibrato becomes faster and narrower."

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Mrs. Applebaum remarked, "It is regrettable that when violinists take up the viola, their approach is violinistic, not violistic."

"Well," said Katims, "their bow is apt to fail to get deeply enough into the strings. They will often get a kind of flautato sound, unless they use the full weight of the right arm, and 'dig in' a bit more."

We suggested that it would be interesting to have Mr. Katims discuss some of the subtle problems encountered by the violist.

He parried: "Problems on the viola are actually little different than those on the violin. It is just a question of degree. MUSIC is the difficult instrument!"

"Let us," I said, "consider the A string—how does it differ from the D?"

"The A string of the viola has a much more 'open' sound than the others," he replied. "And of course you have to compensate for that difference in your dynamic level of playing. Leaving the A string and passing to the D, you naturally apply more bow pressure, and even more as you pass to the G and C strings. Compensation for the changing character of each string must be effected in order to avoid a sudden alteration of tone color as well as volume."

Then I asked Katims for some remarks about the bow grip.

"It is much the same as that of the violinist. Each player has his own idiosyncrasies. I feel that the general rule is that the thumb and middle finger, opposite each other, act as the fulcrum between the first and fourth fingers; the former applying pressure to create tone and the latter for purposes of balance. Mastering the subtle types of bowing is of course essential to the development of real artistry. The player must have such complete control of the bow at all times, that any desired musical effect may be obtained. For instance, it is so important to be exacting about articulation of repeated notes within a phrase, and in accompanying passages in slow syncopation, I make sure that all such notes are subtly but clearly enunciated. These things may sound elementary," Katims apologized, "but one can sense a really beautiful bow control in just such seemingly unimportant phrases.

"And in a martelé passage," Katims continued, "it is surprising how many students will start each note with a precise attack, but when a note is finished they won't release the bow pressure so that the sound continues to ring. Of course, the vibrato must be maintained even during the stops between the notes to help accomplish this."

"Do you," I asked, "maintain that upper position technic need not be more difficult than lower?"

"Well," he answered, thoughtfully, "the upper positions should not offer greater hazards than the lower; however, because of the narrowing spaces between the notes and the more awkward position of the left hand, some added physical difficulties may be encountered in the higher registers. Violists should bear in mind that the hand should move in an unbroken line when going up the fingerboard from the first to the higher positions. Actually, both the hand and arm describe a slight curve when

so doing—just as the bow arm describes an almost curved motion when going across the strings."

Speaking about scale practice, Katims divulged that: "With the limited time I have to practice nowadays, I apply myself immediately to works I am preparing. I rarely have time to warm up with scales. However, I assuredly advise everyone to practice scales and arpeggios—this is the only way to get to know your fingerboard thoroughly; and to achieve the same clarity that the hammer-like action of the fingers gives the ascending scale, one should pull each finger away from the string, almost like a left hand pizzicato, when descending. For the bow arm, there is nothing to take the place of slow scale work, one note to a bow, combined with exercises in staccato. This last strengthens both the wrist and the forearm.

"I have found, in my work at Juilliard, that students who possess a good musical understanding and whose goal is a sound musical conception, recognize that technic is merely a means to a musical end. These students are often able to overcome purely technical difficulties more readily than those who concentrate solely on the mechanical mastery of their instrument."

Then Katims said: "One of the interesting phases of musical performance is the inadequacy of our system of notation. In the printed word, for instance in a play or novel, there is the logic of the words themselves to help clarify the meaning of the author. But in music, beyond the printed page, lies the domain where the artist, only because of his musical understanding, can recreate the composer's intentions. One cannot play merely what is written—that is hardly more than a beginning!

"Consider the music of Mozart: there are comparatively few dynamic markings, and certainly no indications for rubato. Yet inherent within such music there is marvellous opportunity to express dynamic interest and subtle freedom. I have discussed such points specifically with Toscanini many times. I have asked him how he arrives at a tempo, the character of a composition, his interpretation. His answer has been direct: 'After you have examined and studied all the tangible indications of your score, you must rely on your good taste and musical instinct.'

"Toscanini told me that he was once concerned about a certain passage in one of Verdi's works and consulted with the composer, telling him of his anxiety. He sat down at the piano and played the work for Verdi. When he finished and looked up, Verdi said to him, "That is just the way I want it performed. Had I indicated my meaning by markings, the performance might be exaggerated by many'."

I remarked: "It is easy to understand that when they become rubato conscious, many musicians are apt to exaggerate."

"Oh yes, too often! Toscanini's rubato is so subtle and so much a part of the music that it never appears anything other than perfectly natural. The rhythm must 'bend,' not 'break.' Music cannot be straightjacketed by bar lines and strict metronomic values—music must live!"

Milton Katims has worked very closely with Toscanini for a long period of time. "Though there has been much written about Toscanini," he said, "I should like to add that he possesses a really remarkable gift as a psychologist. He has an amazing way of handling the orchestra, of getting the utmost out of a group of players. He can startle them into a high voltage state of alertness. Uncannily, he senses an orchestra mood almost immediately and soon knows the capabilities of each individual in it. When he studies a score, at home or away from the concert hall, he is able to anticipate where weakness will occur. I am told that once, when he was traveling with the orchestra on tour, he was sitting at one end of the car studying a small score and suddenly was heard to shout, 'No! No!' It was a dramatic moment! The outburst occurred just after he had cued in the horns in his own mind and was already anticipating an entrance with which he was not pleased, just as though he had actually heard it played! That," and Katims smiled, "anyway, is how the story goes."

We spoke at length about phrasing.

"In every phrase one must feel a sense of direction; there must always be a growth of intensity towards a high point and then a relaxation. Even in a sustained note I like to have a feeling of motion. Just as when you bow, it is like an indrawn breath, the down-stroke like breathing out—so music must breathe in phrases. There must very often be 'air' between notes, as well. Complete rhythmic poise, too, can enhance and lend suspense to a phrase.

"More and more," Katims summarized, "as I listen to artists and artist students perform, I realize the absolute necessity for *projecting* one's musical ideas, dynamically and emotionally. If a performer's own musical personality does not *project* across the footlights, if he does not succeed in making the music an emotional experience for the listener, then he has not created anything important and has failed musically as well as artistically.

"The most important facet of music is its power to stir the emotions," Katims stated with conviction. "If it does not do that, its purpose in our lives is lost."

Milton Katims has held steadfast allegiance always to music making of the highest artistic standards. He was born in New York and received his education in the schools of that city. He received his B.A. from Columbia University. In 1933 the young violist became assistant conductor of the National Orchestral Association under Leon Barzin. The next year Katims joined the Mutual Broadcasting System as viola soloist and assistant conductor. During the following twelve years he concertized extensively. His viola bears the label of Carlo Antonio Testore, Milan, 1721.

In 1943 came his engagement with the NBC Symphony and there Katims, first desk violist with the famous orchestra, became one of its regular guest conductors. Mr. Katims recently returned from a visit to Israel where he conducted the Israel Philharmonic in fifteen concerts.

Milton Katims' wife, Virginia Peterson Katims, is a professional cellist and has toured seasonally for Community Concerts. Her instrument is a Joannes Baptista Ceruti, Cremona, 1815. Born in San Francisco, Mrs. Katims is of Swedish parentage and her racial background is in evidence in her striking physical appearance. With their two children, Peter Michael and Pamela Artura, the Katims form a handsome family group.

Milton Katims, soft-spoken, emanates a lofty high-mindedness. To this idealism are added the noble gifts of exceptional musicianship and modesty, attributes that have brought him recognition as a commanding figure in the world of music.

WILLIAM PRIMROSE

"I chose the viola because it is a medium of expression that I like," said William Primrose. "It is a medium of expression that is coming into its own. More and more composers are writing for the instrument because they realize its solo capabilities. It is, by its nature, suited less for the exhibition of virtuoso pyrotechnical display than to the interpretation of deeper musical thought—and poignant tonal beauty cannot be as fully captured on the violin.

"Violinists who achieve a certain degree of technic and find, for reasons mental or physical, that they cannot quite attain the virtuosity required for solo or perhaps orchestral careers, often turn to the viola in the belief that their limited violin technic will prove not quite so limited on the viola. A vain hope!

"Other violinists take up the viola in the belief that there is a better field for it. I cannot countenance these attitudes. The violist must never be apologetic about his instrument. Whatever it lacks in virtuosity, it realizes in added beauties of tone."

To hear William Primrose play belies the idea that the viola does not require virtuosity. He is capable of all the fire-works that can be performed on the violin. Tonally, technically and interpretatively, critics agree that he is the finest exponent of the art of viola playing in the world.

"Who should and who should not study the viola?", Mr. Primrose repeated my question. "Many violists come to me from all parts of the country. Before I discuss their mental qualifications, before I note their attitude to the instrument, I examine their hands. Years of experience have shown me that much heartache comes when the prospective violist lacks these essentials. His hands must be broad and strong. This is extremely important. The longer span required in fingering the viola involves a definitely greater tax and strain on the hand than demanded in playing the violin."

The viola Mr. Primrose uses is built rather like a small 'cello than a large viola. He considers this the ideal shape.

"A good violist should have no difficulty in turning to the violin, and if his intonation is good, it should take him about one minute to readjust," Primrose added.

The tone of the Primrose viola is remarkably responsive. It is, surprisingly, comfortable to play on despite its size—one gets the feeling that it is easy to encompass. Mr. Primrose keeps it very well polished, but uses nothing more than a drop of olive oil and a very soft cloth. The neck has no varnish on it. The austere feeling this engenders is highly pleasing in contrast to the polished shininess of the body. This is his lovely Amati viola made in 1630.

However, Primrose also highly prizes his new viola, which holds for him brilliance overlaying a mellowness comparable to the Amati tone. Mrs. Applebaum visited with him in Philadelphia when he returned from a tour with his new viola. He was very enthusiastic about it.

"I want quality with power when playing with orchestra, so that the tone will flow without obvious labor," he told her, "especially the lower strings, and I am really delighted with this instrument.

"My new viola is five-eighths of an inch longer than my Amati. Violists often have peculiar ideas about the size of a viola. There was a time when players credited themselves for using as large a viola as they could possibly handle. Personally, I think a 17" viola is cumbersome. The ideal size is between 16" and 16½"."

It takes only a moment to probe through Primrose's Scottish reserve, and to get him talking warmly about matters not musical. Our son, Michael, then eleven years old, will always remember his first lesson in photography, because William Primrose gave it to him. They crouched together over the paraphernalia on the hotel-apartment floor and Michael listened intently to the artist's explanations. It was a most pleasant thing to be doing, to be watching this brilliant artist at repose away from the concert platform.

Primrose is an excellent chess player, and carries on games by mail with fellow-artists who are as devoted to chess as he is. He has relish for fine literature, loves to travel, which he does constantly, and has the splendid physical stamina that it requires. He is vigorous and lithe, youthful and handsome and has a great deal of charm.

Especially so when he boxes with his Scottie, "Mac." "Mac Primrose," his wife calls their favorite, or else, "Sir!" when he becomes stubborn, while Primrose chuckles happily at the brindle's adept paws. He has respect for anyone's boxing agility, as he is a splendid sportsman.

We turned to a discussion of the viola literature. "I will be frank with you," said Primrose. "I do not like to see the standard violin works transcribed for the viola. Most of the major violin works do not lend themselves very well for the viola. There are, however, a few notable exceptions.

"Let us consider the famous Bach Chaccone. As remarkable as it is for the violin, so displeasing is it to me when played on the viola. I cannot listen to it and dissociate it from the key of D minor. It just seems to be in the wrong key written for the viola. However, his 'cello Suites are beautiful on the viola, but definitely," he stressed, "not the violin Suites.

"The Viotti Concerto No. 22 is rather charming on the viola. I have transcribed this work. Also three of the Beethoven sonatas; the G major, the A major and the E flat sound rather well on the viola. I have performed them in public. The slow movement of the 9th Beethoven sonata, too, is particularly beautiful on the viola. And the G minor sonatina of Schubert, as well as the sonatas of Handel, the D and A major, are effective on the viola, not transposed but played exactly as they are written for the violin. Many of the things I play I have arranged myself.

"As far as the literature is concerned, it is surprisingly full. There are those who decry its seeming leanness. Were they to probe into the music of the past, they would discover a very pleasant surprise. A large number of things have been written for the viola. Much was composed during the Classical era. During the Romantic period, though, not enough."

Primrose rose to walk about the room. He picked up a page of music from a chair and looked at it abstractedly. The music and the man, they seemed counterpart of each other, and the embodiment together of music and musician throughout the years.

He may have been recalling a recent incident, or perhaps he was remembering things of long ago. Was he seeing himself again, a proper little four-year-old standing by his father's side in the Glasgow Railroad Station? His own new little violin case, also his father's viola case held in the kindly hand? Was he reliving his riotous emotions as the train to Blackpool came close? The orchestra at Blackpool! What he would do to sit among them!

His musical gifts matched his eagerness and back home after the summer in Blackpool, he studied hard. First with his father, then with Camillo Ritter. When he was ten and brilliantly performed the Mendelssohn violin concerto in public, there was no doubt of his genius.

He was granted a scholarship at sixteen to the Guildhall School of Music, and three years later, in 1923, played for his first London audience. Sir Landon Ronald conducted—it was the Elgar violin concerto, and it was splendidly performed.

Though he was a brilliant violinist, Primrose's interest was continually veering from the violin to the viola. He seemed physically made for the viola. His hands were broad and strong and his neck and shoulders thick-set.

He hopefully questioned Eugene Ysaye, his teacher. Ysaye agreed with him—shift to the viola!

Primrose's first conquest as viola virtuoso was Africa. When he returned from this tour, he affiliated himself as violist with the London String Quartet, 1930 through 1935. With this splendid group he toured the entire globe. He also gave solo viola recitals in Europe and in South America. Audiences were dazzled by the new tonal beauties of the viola, and by the impeccable fleetness of this virtuoso of the "new" solo instrument.

In the United States, Primrose widened his activities to play as first violist with the NBC Symphony under Toscanini. Through this period,

WILLIAM PRIMROSE

he gave many solo concerts. In 1942, he left all other activities to tour as viola soloist. Major symphony orchestras engaged him, critics wrote in the highest of superlatives, and grateful audiences experienced the special vibrancy of his glowing tones and distinctive musicianship.

Mrs. Applebaum wished to start from the very beginning of Mr. Primrose's day. "You have just begun to practice in the morning, Mr. Primrose," Mrs. Applebaum asked, "just what do you do?"

"Well," he replied, "I have a favorite silent study that I do all of the time. I do it before I start practicing. I do it on the train during my travels, and before I come out on the platform. I do it constantly—and here it is.

"I hold my left hand up as though I actually am playing. The tips of my fingers are bent so that the very tips themselves touch the base of the fingers. I do not tense or bend the left thumb. I then lift the first finger upright, but as I do so, I make sure that the other three fingers do not lift, but remain firmly pressing the base of the fingers. I then bring it down.

"I do this in eighth notes quite a few times until my finger shows a pleasurable sense of weariness. Then comes the lifting of the second finger while the first, third and fourth stay down. I do it then with the third finger, which is much more difficult, as the first, second and fourth have a tendency to come up with it. Then I do it with the fourth.

"After resting for a few minutes, I proceed by lifting the first and second by alternating; that is, as the first comes down, the second comes right up, and as the second comes down, the first comes up. The same is then done with the second and third, then with the third and fourth. Then I alternate with the first and third. This is pretty difficult. Finally, I do it with the second and fourth, even more difficult than with the first and fourth. Now, that is a pretty good work-out, and I am ready to begin.

"I do quite a few stretching exercises and a few special studies of my own, as I choose at the moment, and then of course I get to my repertoire. At this point, I should like to say a few words about the Kreutzer Studies transcribed for the viola. They are magnificent. Students should know the meaning of each study thoroughly. Each one has a definite purpose. The pupil should, during his practicing, concentrate on that one purpose. These studies can be used for an entire life-time!"

I wondered if one should start with a small viola. "I see no reason why anyone shouldn't," Primrose answered. "I would say this, however, that if a player changes when his hand is big enough for a large viola, he must realize that he is making a very radical change in his playing, and yet that it is all based on his previous playing of the violin. There is modification rather than change in tone production. It is more difficult to get the sound to project itself from a larger instrument held to your shoulder."

"In starting a violist, Mr. Primrose, what would you suggest that would assist the teacher in a general way?"

"I would say, have him play long notes. The essential point is to get a good sound. And it is so much easier to get a bad sound on the viola than on the violin. Favor the lower strings at first, even in the first and second lesson. The difficulty of sound production lies principally in the C and the G. And I would have the beginner place the first finger down on the C at the start."

Primrose's vibrato is of miraculous beauty. It comes from the hand, and one need but look at his fingers to see the physical contribution to this beauty of tone. His fingers are wide at the tips, and very strong. He demonstrated to me the various speeds of the vibrato. "You see," he pointed out, "I believe in the various degrees of speed for an interesting vibrato. The speed should be controlled largely by the emotional content of the music. Students should practice the vibrato in various speeds. Only too often the vibrato is neglected. I believe the vibrato should come largely from the hand itself, and of course on the viola, a wider vibrato is desirable than on the violin."

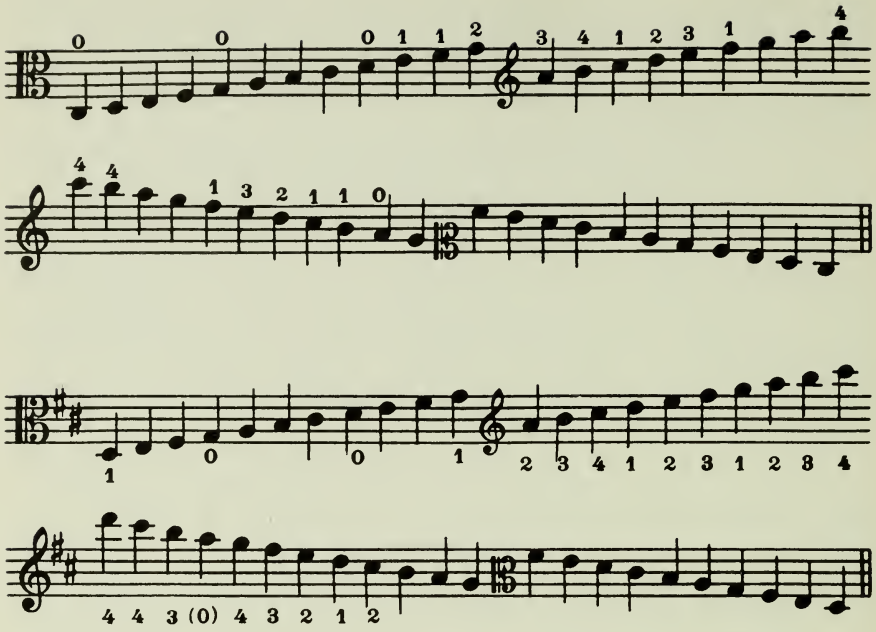
"While I am on the subject of the vibrato," he continued, "let me talk about scales. They are indispensable. The pupil should know how to play each one well with perfection as far as intonation is concerned, and as far as bow changing and smoothness of string changing is concerned. No one should ever practice the scales without vibrato. As a matter of fact, never practice anything without vibrato. Whenever a difficult passage is taken apart and practiced separately, and of course practiced slowly, this analytical work should be done with the use of the vibrato.

"Another important thought in this connection is that this slow-motion work-out of a passage should be the exact duplicate of what will later be done quickly. Let us take, for example, the 24th Caprice of Paganini. The slow work should be an exact reproduction. Wherever spiccato is used, it should be used in the slow motion. If any other type of bowing, practice this in the same part of the bow as when played quickly."

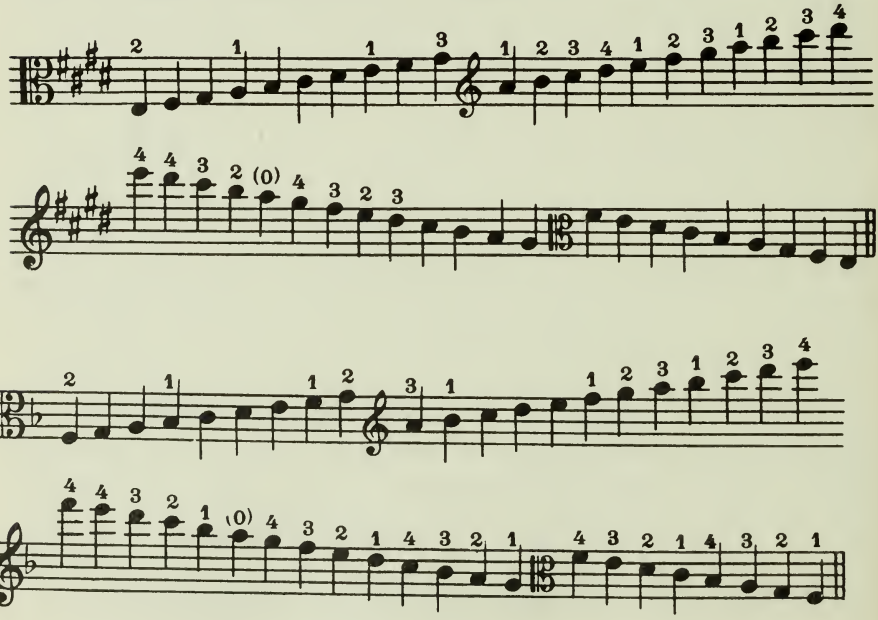
Returning to the discussion of scales, Mr. Primrose insists that fingers should remain down on the way up, as, if they are not and the fingers are lifted in the early stages, it is like trying to run before learning to walk.

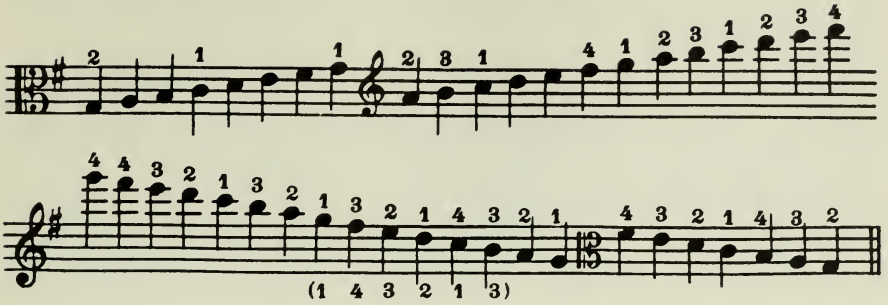
"When practicing scales with vibrato, the whole hand is kept free and vibrant and alive. As far as scales are concerned, they should also be fingered with half step shifts. Shift on the half tones with one finger, not so much on the way up as on the way down. There is no hard rule to lay down for the fingering.

"As for the fingering of the scales, I am very fond of using half steps as much as possible, to connect from one position to another. This is much more important on the viola than on the violin. The distances are greater and we should take advantage of our half steps to go smoothly from one position to another. It goes without saying that this position change should be made with precision and with the entire hand. The vibrato should not terminate even for an instant during the actual shift. By way of illustration, the following scales would be helpful:



(o) harmonic need not actually be fingered, as the open string will itself sound one octave higher in rapid playing.





"I like to use extensions where possible. I have a strong objection to students thinking of their instrument as positions in blocks. Think of your instrument as of one position. It is so easy to get into hide-bound ways of thinking. There is the individual who will say, though he has a certain degree of technical ability, 'I cannot start with this passage down bow, or in such and such a position.' He shouldn't be tied to that position because the passage happens to be in that position. It is like walking a tight rope to be stuck in any one position; there is only one place to go, nowhere else, or fall down and break your neck. Take jumps and leaps and keep your hand free and fast.

"When going from one string to another, the prevailing rules hold good. The bow should be prepared for the next string so that the drop is minimized." Here Primrose demonstrated something that calls for comment. His bow change at the frog is practically inaudible. I asked him to change bow at the frog in *pp* and saw that his actual bow change was made with the use of fingers only. I then asked him to make this bow change in *ff*. This he did with the entire hand and with flexible fingers. Both these methods of bow changing functioned the same way on the C string.

"As far as the tip of the bow is concerned, I am in agreement with Auer," declared Primrose, "that in bowing we should draw out the figure 8, drawing the bow out at the tip. I do not believe in the theory of the dead-straight bow. As I approach the frog on the up-bow, the bow goes slightly farther away from the bridge, so that when I am actually at the frog, it goes in a bit. At the tip, it is just the other way around. At the tip, I turn the stick away just a bit, and then, with a slight action of the hand and with passive action of the fingers, I obtain a smooth bow change.

"I believe it is very well expressed in French. Instead of 'down-bow' and 'up-bow,' it is 'pouse' and 'tirez,' meaning to push the bow up and to pull the bow down. I should like to recommend a little special study that will do much for the development of bow control. So much of one's lack of bow control can be traced to the rather insecure grip. The fingers on the bow do not have the bow feeling of balance and power. Try holding the bow without the thumb. This immediately forces the remaining fingers to grip the bow with great firmness. When you once

have learned how to do this, try turning the bow sideways and then up. Then do the same thing with the thumb on the bow. And then again, taking the thumb off."

Of particular interest is the manner Primrose holds his viola. Due to the size of the instrument, we are accustomed to seeing it held a bit below the shoulder. At any rate, we are made aware of the proportions of the instrument by the manner in which it is usually held. We get the feeling that it is over-size and over-heavy. When Primrose holds his viola, the feeling vanishes. The very precision with which he brings it to his jaw, the additional height at which he holds it, a little above the shoulder, the ease with which he handles it, the speed and brilliance of his movements, declare him a master of this instrument.

His left thumb is held opposite his first finger. The thumb is well relaxed. Despite the fact that it is well relaxed, Primrose does not grip the viola tightly at the jaw. There is a flexibility of his left shoulder which assists him at the moment when he shifts. This relaxation at the shoulder enables him, as he expresses it, to "relieve the tension one feels in public." He uses no shoulder pad. He doesn't find one necessary as he has a rather short neck. He feels that the use of the shoulder pad should be avoided if possible. A large silk handkerchief to fill the cavity suffices. Use of a rigid pad should be avoided.

"Clutching the neck tightly is a dangerous thing," he cautions. "A left thumb held tightly against the neck is not only not helpful, but is a deterrent. It should be relaxed but stationary.

"Let us take a technical passage of three or four bars, one that requires some position changing. Practice this passage *pp*, relaxing the left thumb, then remove the thumb from the neck. Play a long sustained note, removing the thumb, then replacing it. The idea is to develop the faculty of not forcing an over-tense participation of the left thumb. It might be well to say that the left thumb should be more under the neck than it would be when playing the violin. Because of the slightly thicker neck of the viola, this becomes almost an essential."

As to the bow grip, Primrose had quite a bit to advise. "Often the poor quality of some of the bowings can be traced to the bow grip itself. Pupils have a peculiar way of making difficulties for themselves by working in direct discord with natural principles. Here, pick up a pencil. Study just what the fingers do. You see? It is amazing how this can be applied to the actual bow grip."

I studied carefully the manner in which he holds his bow. His right thumb, slightly bent, touches the second finger, and his little finger remains on the stick at all times, even at the tip. This, he feels, is very important. His right elbow is always a little bit above the string he is playing on.

"As to the relationship between the thumb and the stick. This depends again upon the length of the thumb. 'Find the natural position' is my cry at all times. Find the easy position. You should be able to hold the bow at any place and play. At the tip too. This gives a good sense of

balance. Hold the bow without thumb so that it balances between the fingers. You should be able to play a few strokes that way too. Then you have a real feeling of balance of the bow in the hand.

"I always avoid the word pressure. Use draw or pull. If you are playing soft strokes and want to play loudly, the bow comes to the bridge, which means that the stronger the tone you want, the more the bow curves in toward you. You cannot get increasing tone by pressing down into the string. It chokes that way. I like the little finger on the bow at all times. Counteract the weight up above to keep the bow straight. Ysaye, you know, could not do this because he had such short fingers and could not reach."

The starting of a note and the drawing of the bow—violists may realize that their instrument is less responsive than the violin but often fail to produce their tone with enough vigor to compensate for the difference. Primrose commented on this.

"Always start the note with a slight attack on the string, even in *p*. I like to have the student feel that this attack is felt in his mind before he plays it. This slight attack should also be made on the up-bow. At the tip we want a specific start of the note, which is hard to describe. Shall I say, an attack without an attack? So that our up-bows resolve themselves into notes that are fresh from the very start, without any fuzz or sandpaper on them.

"The plenitude of exercises using the martelé strokes in all parts of the bow as well as the whole bow, are valuable to the violist. This stroke should be given additional emphasis. Perhaps even a peculiar sympathetic support from the shoulder.

"As to the amount of hair one should use, use all of the hair, but in addition place a particular emphasis on the side with the bow turned away, with the feeling that it is being pulled towards you." He demonstrated this. "Notice, I am using the whole width of the hair, but I am concentrating on additional pressure on the side. This allows the string to respond more freely. Otherwise, the low notes won't speak."

Mr. Primrose drew a long open C string note for me. Its beauty was so startling that I asked him to discuss open strings. "Play as many open strings as is possible. I say this because string players have a natural aversion to using open strings. But when an open string is played, it should be done with a great deal of conviction. The unresponsiveness of the viola can easily be overcome, but one must not try to play it like a violin. The instrument can be tremendously sonorous, but the same system of violin fingering applied to the viola is not always good. The player must get the benefit of the low frequencies which are obtained from the C and G strings on the viola. I feel the same way about harmonics as I do about open strings, and I attach the same expansiveness to harmonics as to the open strings and advise their frequent use—but with authority. One gets the over-tones.

"For instance, I use a great many harmonics in the 5th Caprice of Paganini. It is well-known to violists that due to the size of the instru-

ment, there is much difference in fingerings and in the use of shifts."

There is much to be learned from the manner in which Primrose fingers various passages, and certainly much of his fluency can be traced directly to the fingering which he uses. It still is a new art. We lack years and years of traditional viola fingerings.

"I use many unorthodox fingerings which cause unusual and frequent string changes in the same position, which the violinist could not possibly do without actually spoiling passages."

Spiccato passages that involve string changes are very important on the viola. The distances between the strings present peculiar problems that are applicable to the spiccato particularly. When the quality of the spiccato suffers because of the string change, Mr. Primrose suggests that "those who have difficulty in crossing the strings in spiccato passages should practice these same passages without the left hand. Cross the strings with the bow without the fingers. Just use open strings.

"In the performance of the spiccato stroke, the viola requires a higher percentage of lower-arm than on the violin. This should be practiced in various parts of the bow below the middle.

"The fast spiccato or the sautillé should be a broader type of sautillé than we are accustomed to hearing on the violin. It should have more breadth. Every individual note must speak truly and clearly. This stroke should be cultivated a bit below the middle and a bit over the middle. Due to the thickness of the strings, during the performance of the sautillé, the bow must be very closely-knit to the strings. In other words, it is practically on the string during the performance of the stroke. Otherwise, it will not sound. All spiccatos and sautilles should have more bow length than on the violin.

"Violinists seem to place undue importance on the staccato bowing. It is a fascinating stroke and audiences are dazzled by it when it is well performed. It is, of course, more brilliant on the violin than on the viola."

I have talked with many violists and note that they all are intrigued by the stroke as much as are the violinists. In his astute way Mr. Primrose remarked, "The staccato bowing is not the be-all and end-all of bowing. So many people produce a staccato by doing the exact thing we should not do in bowing.

"Double-stopping is just as important on the viola as it is on the violin. Thirds, sixths and octaves should be practiced regularly until the executant becomes proficient in all keys. The practice of double-stopped scales in all keys is a very good approach to this type of technic. I would like, however, to place emphasis on thirds, which should be practiced longer than the others. Tenths should not be started until the hand is ready for them.

"Dealing with the problem of the stretch on the viola, it can be very devastating if approached with the wrong mental attitude. You have to think from the top finger backwards. If you think that you are just leaning back from the top finger, you have more chance of success.

Setting-up exercises for the left hand are too often neglected. They will help this development of stretching.

"In connection with double stops, if one wants to 'kill two birds with one stone,' practice slow fingered octaves with lots of vibrato—a little special study which will keep all of the arteries and veins opened up.

"Finger action itself is a very interesting thing. There is a muscular tension as the finger strikes the string and an immediate relaxation as the finger comes off. Particular attention should be paid to the precision with which the finger comes off. It should do so with a peculiar strength of its own. Pupils should develop the ability to remove the finger abruptly with sparkle and spontaneity. Anyone can be taught to have correct finger action, but it must go beyond that. We must develop a brilliance of finger action. Each finger must be very much alive.

"Though there is greater percussive power as compared to the violin finger pressure, there must be an equal amount of relaxation. The tension must not be increased. There must not be heavy playing with a resulting lack of facility."

Mr. Primrose discussed the Handel B minor Concerto for viola.

"The Handel Concerto in B minor has become one of the more popular works in the viola repertoire, and justly so. It has lusty vigor and several piquant, rhythmic devices, and above all, an inspired slow movement. I played many performances before I could decide the exact tempi. I think I can best convey my ideas of these by relating them to well-known standard works.

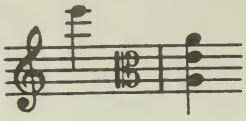
"The most satisfactory tempo for the first movement will be achieved by thinking of the Bach Double Concerto and its first movement, and I find the last movement of the Handel Concerto closely related, in tempo, and in feeling, to the last movement of his A major violin Sonata. The slow movement I prefer to think of as a 'poco adagio' rather than an 'andante.' Do not be misled by my recording. The exigencies of a twelve-inch disc compelled me to play somewhat faster than I think fit and proper. In this movement, you will find in the second section, two beautiful arpeggio curves in the flute against a dotted quarter, eighth note and quarter in the solo. Be sure the soloist makes a rapid diminuendo to allow the flautest to be heard at these points.

"As for the first movement, you canont do better than to think of the rhythmic drive and impulse of the Bach Double. It is essentially healthy music and must be played at once 'con gusto' in every connotation of the term, and 'giusto.'

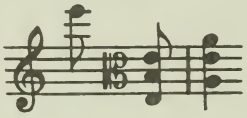
"The slow movement needs little explanation, if any. A player with a feeling for true color and melodic line will never fail in it. Without these perceptions the performance will be unsuccessful.

"The last movement must be full of grace, charm and a certain wit. I do not like the poco piu lento marking in the section immediately preceding the recapitulation. To interrupt the rhythmic impulse appears to me to be a serious error. But, like all such points of view, this is a matter for personal judgment and preference.

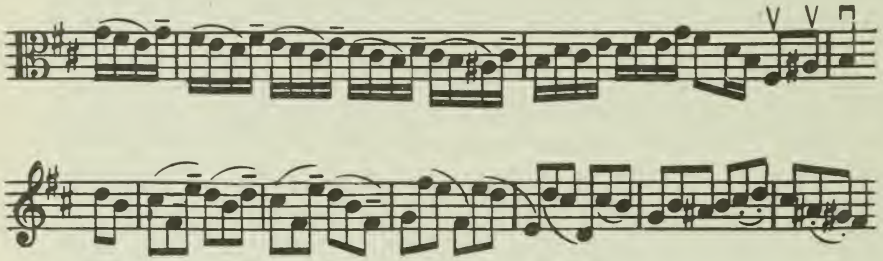
"At the foot of the first page in the first movement the following appears, in my mind, to create a hiatus:



" (Incidentally, look out for a misprint here. The viola clef is missing in some editions.) I prefer to keep the rhythm going, by playing along with the accompaniment in this fashion:



"I can advise the student not to attempt to devise any particularly fancy fingerings. They will not fit and are out of place. Keep the fingering as simple as possible within the realms of good taste. To my way of thinking, the editor has left too many passages in the first and last movements 'détaché', thus producing a certain monotony, even when played by those possessed of a fine détaché stroke. A discreet use of legato is advisable and I suggest the following as an example:



"It is quite in order and in keeping with the period of Handel to throw in, as it were, little trills (or mordants) to enhance the rhythm. These can be placed either on the strong or weak beats as they may suggest themselves. But beware! This is a matter for the keenest judgment and good taste.

"The work speaks nobly for itself. It should be permitted to do so. It is a grand work properly performed, but inordinately dull, when badly played!"

MAURICE EISENBERG

I had heard Maurice Eisenberg play one of Bach's Suites and was tremendously impressed by the nobility of his performance and the manner of his architectural fulfillment of the composer's plan. For that reason I decided to discuss the great German, Johann Sebastian Bach, at once with Mr. Eisenberg.

We were quick to note his reaction to the suggestion, for when I said we would like his analysis of Bach's works for the cello, his keen eyes glistened and his normally intense, earnest demeanor immediately was aroused unmistakably.

"To play Bach may seem simple to some," he averred, "but if we consider further, it is amazing—perfectly amazing—how much thought and study, how much knowledge, is involved in order to perform his works intelligently. It is of course assumed that one of the requisites is an understanding of the harmonic and structural background suggested by the composition under consideration; the player must understand the idea of the composer in the suspensions and the leading-up, or anticipations which resolve themselves in the phrasing—he must be able, theoretically, to make an analysis of each part of every movement."

He continued: "Bach sometimes appears to demand something that seems impossible to deliver! As though a quartet of voices should be at the command of one performer! His methods of procedure exhibit a wonderful fund of ingenious inventive ability. He proceeds in continuous movement, harmonic changes, unique accentuation, suggesting that which is to come by the use of chords and chord progressions."

I interposed: "It is wonderful to note his way of employing the different strings to subtly prepare the contrapuntal development by which the listener obtains the impression of the whole!"

"Ah, yes! If we consider, as an example, the Bach Suites for violin, there are many movements which do not seem to offer major technical difficulties, yet there are many violinists who find it beyond them to play them interestingly. Why can so few take a Prelude, or an Allemande, and make it live? Suppose for analysis, we consider the medium of the tenuto, so important in interpreting Bach's intentions to bring meaning and contour, yet demanding that the greatest caution must be exercised in employment. An apt comparison may be suggested with the subtleties

of enunciation which make the reading of poetry either rich to the ear or flat and meaningless. Indeed, it must always be recalled that Bach's work is of poetic structure, constantly demanding that certain parts be stressed, others subdued. In thus portraying the scheme, notes will be found in scale passages, or arpeggios, interspersed here and there, which require more or less accentuation to tell their meaning and which, often, if removed from the phrase and played separately, are found to form a melody, or the theme about which the other notes are woven. The sense of perfect rhythm is an important requirement, particularly to correctly interpret Bach's use of the dance forms.

"I will go so far as to say that one must possess a strong sense of basic rhythm, we might say in the modern dance forms. The rhythm must be practically metronomic, and yet, paradoxically, the performance must contain much rubato, freedom, as well as the expression of fantasy and rhapsody!

"Another point: I feel that intonation is often sorely neglected in the playing of Bach. I do not mean to say by this that I refer merely to playing 'in tune.' Nor do I mean necessarily, tempered intonation. Rather, something which might be termed 'expressive' intonation.

"At the piano, each note is tempered to the other. By *expressive* intonation, we raise or lower notes which are modulatory, such as sevenths, and minor thirds, which should be lowered. Thus, we present a certain character, quality or color—a really difficult thing to attain. For instance, one can play Paganini with piano accompaniment without finding fault with the intonation. Yet, play Bach, and the intonation often fails to be quite good enough!

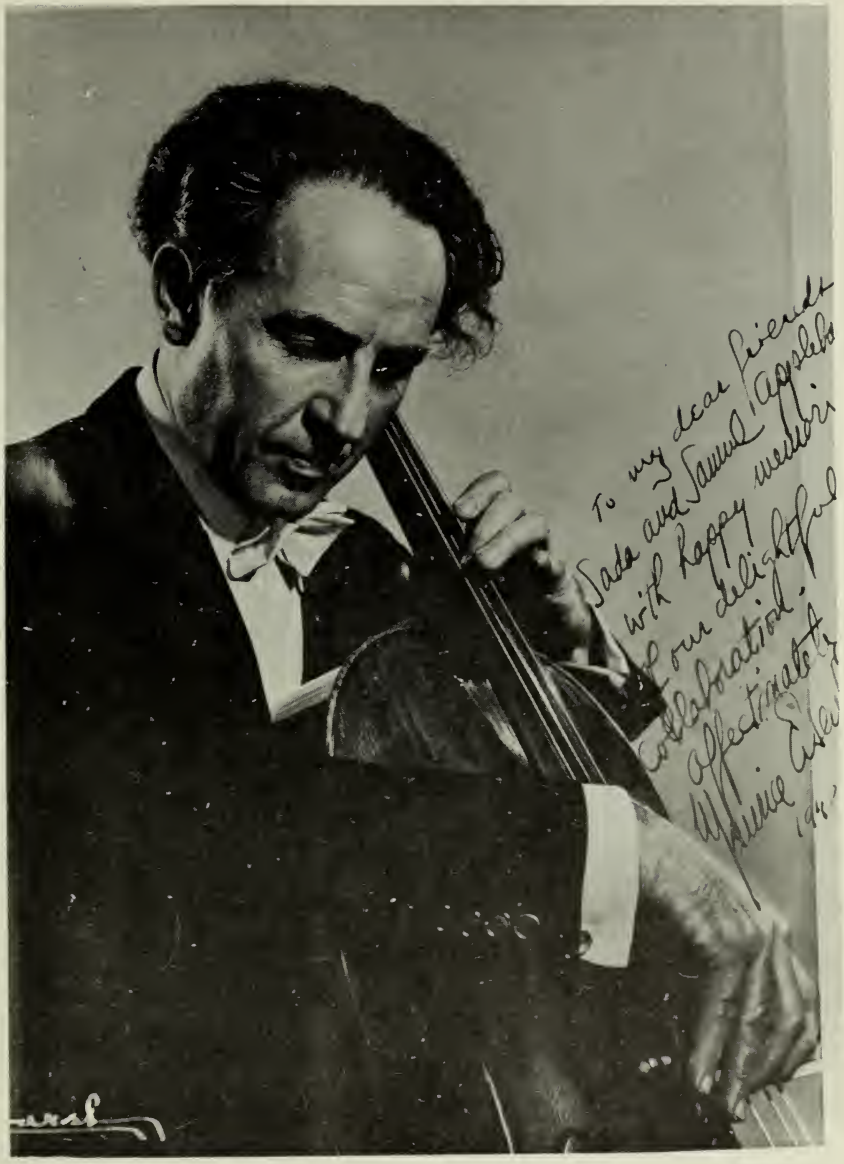
"What the performer is obliged to do," he went on, "is to prepare the listener for an approaching change of key, and to do so by anticipation. In one measure an A flat is played and will sound a certain pitch. Two measures later, the A flat may have to be made a little lower because of a change of key."

"This element of intonation you speak of, Mr. Eisenberg, I feel has not been sufficiently stressed, whereas it should be really an important part of one's training."

"Of course it should," he agreed. "I have a feeling that many musicians lose this sense because they become too concerned with mechanical perfection. But of course, teachers must be careful in cultivating this subtle sense. It should not be presented before the pupil is capable of discerning it, lest there be too strong a tendency to exaggerate. There are some methods, old-fashioned of course, which teach the principle of equal distance between every half tone.

"In olden days, players were even instructed to practice with corks between the fingers in order to place the notes in a tempered manner. As you will understand, this mechanical progress could hardly stimulate beautiful, sensitive playing!"

After a few moments, Eisenberg reiterated, "Yes, for Bach one must possess a tremendous amount of imagination. So that the player will



MAURICE EISENBERG

take a three-fourth movement not in an ordinary manner, but with subtle changes within a set tempo. Imagination enables one to play with life and significant profundity!"

We felt that Mr. Eisenberg was enjoying this discussion as much as we. He spoke feelingly, leaning forward to give emphasis to his words, then sitting upright again with thoughtful mien.

"Bach gave us six suites," he went on, "each in a different mood and I feel they can be likened to the symphonies of Beethoven. First, is the G major, on the light side; then the second, a deeper work; then the C major, the third, which reverts to the mood of the first yet is more brilliant; then the fourth, which is more expressive, grandiose, and in a larger style. The fifth is the most profound of all, the C minor, and is much more daring in its tonality. The last, the sixth, is the *great* suite for cello. This was written with the thought of being performed on an instrument with five strings. In this suite, Bach dared to go into fields considered impossible at that time!"

"It is amazing," I remarked, "how much variety there is in these works, considering that they all are in dance form!"

"Yes," Eisenberg concurred, "One would fear they might be monotonous, but their contrast in moods, their wealth of contrasting styles, is to me one of the miracles that Bach has achieved."

He walked about the room, then turned and added forcefully, "I am a great believer in teaching Bach not only to those capable of understanding him from a profound musical point of view, but as a means of cultivating the Bach line and his style of phrasing.

"Let us take the first movement of the first suite, for example. Let us for a moment ignore the fact that this movement, which is a series of broken chords, is so beautifully conceived that from it we can draw a melody of great nobility, akin to the melody which inspired the Ave Maria from the Prelude in C major (Well-Tempered Clavichord). Here we have a series of broken chords, arpeggios and scales which contain a very rich melodic line. In order to bring out the melody, the tendency is to exaggerate and distort the actual written value of the sixteenth notes.

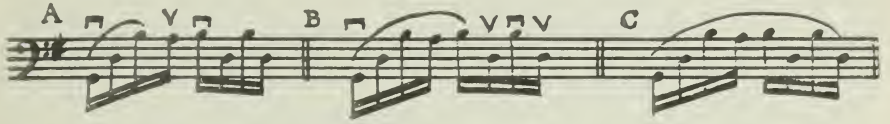
"Needless to say, this movement is a wonderful study for string crossings, for string changing and for the distribution of the bow. From this study, one can also develop a skilfull and co-ordinated use of the wrist and finger stroke. The idea is to have the bow cross from the middle string to the lower and upper, with the wrist and fingers."

"What about the editing of the six suites?" Sada asked.

"Well," he replied, "the impression one gets from the editors of the past is that they were too engrossed with the instrumental phase of the music—they do not evoke the spiritual and aesthetic beauty of these suites. Today's mechanical age calls for perfection in every detail. Musical taste has progressed to a very high degree. When these works were edited, taste was not so developed as today, nor was the actual technique of cello playing so advanced.

"In those days, faulty intonation and coarse tones were more readily acceptable. This was so because of the size of the cello, and also because of the lack of modern technic, the technic which Casals has done so much to cultivate. Therefore the fine musicians who edited these works were too concerned with the then-existing technical problems.

"For example," he elucidated, "let us take the initial movement of the first suite. Example A is the old way of bowing this passage. This is purely an instrumental bowing. Example B, however, is more musical. But in example C, I think we have the most musically expressive bowing, the best way to phrase this and similar passages in this movement.



"We must avoid," he cautioned, "holding certain notes longer than the written value for mechanical convenience. For example, in the Allemande of the first suite, we have a sixteenth note up-bow as the first note, followed by a chord. The tendency is to make the sixteenth note longer to give plenty of time to prepare for the chord. By making this sixteenth note even slightly longer, we unfortunately rob the opening of that tremendous force and majestic declamation which expresses the mood of this opening. Yes, we alter the emotional message when we give the first sixteenth note more length.

"Suppose, though, we do this. Play the two notes on the cello without the chord, in a very heroic manner. Then play the two notes and add the chord. Can we play the chord without disturbing the rhythm of the melody? And there are numerous examples of this in the Bach Suites," Eisenberg reminded.

Then, "When we play an unaccompanied Bach suite we may compare ourselves to an actor in Shakespeare's day, creating scenery which did not exist at all, through the power of declamation and suggestion! So in Bach. There is but one voice—and many voices have to be suggested!"

"Since there are so many conflicting theories about cello vibrato, I should like to discuss this important matter with you, Mr. Eisenberg. How soon after a pupil begins the study of the cello should he be taught the vibrato?"

With characteristic warmth, Mr. Eisenberg answered, "I feel that the vibrato should be taught just as soon as the pupil has a desire to learn. I say this from my experience teaching in Paris as well as in this country. At the beginning of course, the desire is not yet there. Too many other things to think about! Then, soon enough, the pupil begins to question about the vibrato.

"Also, I would be guided by their innate desire to beautify their tone. Most of the time, sufficient technical control creates the desire early. A gifted player with a high-strung temperament, has an early interest in a beautiful, natural type of vibrato."

"What would your procedure be in teaching the vibrato on the cello?"

"The most important thing," he replied, "when presenting the vibrato is to develop, impart or create in the mind of the pupil a conception of evenness, an oscillation which is even."

"Do you mean a slow oscillation?"

"Exactly. This even oscillation must be developed in a very slow tempo. Thus, the pupil simultaneously develops a keen sense of timing, so that, little by little, he can quicken the oscillation."

"And you advocate the use of the entire forearm?" I asked him.

"Yes. From the elbow joint to the very tip of the finger, in one unit, unbroken at the wrist. And of course," he stressed, "vibrating on the ball of the fingers. I cannot express too firmly," he insisted, "that there should be no break in distribution of the pressure from elbow joint to finger tip. It is also important that the top of the wrist should be on the same plane as the elbow joint."

"A straight line from the top of the wrist to the elbow?"

"It certainly has to be so. The wrist should not bend. The performer has to feel the finger tip pulling back on the string, and must feel that same pull at the elbow joint. Like hanging on a strap handle. If lax, one falls back. In actuality, this is what I mean. We place the second finger on the string. We exert a certain presure. Once that pressure is made on the string, there must be a proportionate pull at the elbow joint backwards to the shoulder-blade.

"Let me put it this way. As the finger is placed on the string, we must feel that the finger-board is like a spring-board, and that the object is to sink the finger into it. This, of course, necessitates the pulling back of the elbow into the shoulder blade. Then there follows a rebound, as though there were springs there."

He continued, "After the fundamentals of the vibrato are mastered, the pupil should try to develop all possible intensities. Naturally, in a crescendo on a long note, the vibrato quickens; the intensity becomes greater until it reaches its maximum height. Also, there is a greater finger pressure. But it is important that the oscillation becomes narrower."

"Since there is so much finger pressure required on the cello, I presume it would be logical for the weight of the other fingers to assist the finger which is vibrating?" I questioned.

"Absolutely!" replied Eisenberg. "Every finger is used to help the finger that is playing. Nature has intended that certain fingers be weak, but this is compensated for by the co-operation of the other fingers."

"Suppose," I suggested, "we assume that you are using the first finger, for vibrato on a long note."

"Good!" he assented. "I shall describe just what happens with the other fingers. They offer a sympathetic support to the first finger. The feeling the player should have is that they are actually on top of each other. The fingers must develop a feeling of contraction. If the fingers are apart, they become excess weight!"

"What about the vibrato on the opening strings?"

"Well, there isn't very much to say about it. But there is something I do feel is quite important. That is the actual motion of the hand itself. When we vibrate in a scale passage, and when every note has its plenitude of vibrato, it is important to keep the hand in motion, even though the finger is not touching the string. Thus, the hand becomes a vibrant bridge. And it would not be possible, if we were to stop vibrating on the open strings. Unless the hand is kept in motion on an open string," he persisted, "the solid note after the open string is bound to suffer in lack of vibrato beauty!"

"Do you refer also to the thumb in this theory of continuous hand motion?"

"I most certainly do! If I were using my first finger, the thumb would still be vibrating, prepared at all times to give sympathetic support to that finger. In a scale passage, even though playing with the first, second and third fingers, my thumb is constantly vibrating throughout—which gives uniformity and intensity throughout each note.

"The thumb, because of its peculiar physical handicap as compared to the cushioned fingers, must be specially trained to be as sensitive and as vital as the other fingers. The object should be perfect legato and continuity of tonal beauty," he emphasized.

We discussed the skill required to obtain clarity of enunciation because of the thickness of the cello strings. "This brings us to the fundamental finger action," he stated. "The skill for the development of left-hand finger action must be accomplished through the use of left-hand finger pizzicati. To put it differently, left-hand pizzicato on the cello is a basic approach to left-hand technic.

"As the finger comes off the string, there must be an element of left-hand pizzicato, an actual plucking of the string. This action has a beneficial effect in developing the vitality of the finger—and gives a tremendous strength.

"The finger must leave the string with precision and sprightliness. Casals," he recalled, "referred to it as the 'key to left-hand technic.' And Ysaye played that way. To sum up the matter," said Eisenberg, "I would say that in practicing a scale passage, slowly, without the bow, we cause an actual vibration of the string through the energy of the stroke of the finger. Descending, we cause a slight plucking of the string by each finger as it is lifted with a pizzicato-like effect."

"I suppose this pizzicato principle can be helpful even with an open string?"

"Definitely! If I wish to play an open string in a forte, the string will be set into motion by the simultaneous use of the bow and a plucking of the string with the first finger. A very beneficial way to practice," he prescribed, "is to play on an imaginary string about an inch above the regular strings, using full bows. Here, let me demonstrate . . . the same distance above the strings," he pointed out as he drew his bow, "must be maintained throughout.

"Another important element of left-hand technic—make mental preparation for the ensuing note without impairing one iota the quality of the note you are playing. In other words, the fingers will be prepared for the next note. The next finger may be a slight distance away, or it may involve an extension, but it is possible to always be ready. This will take a little practice."

* * *

There were many fascinating anecdotes which Maurice Eisenberg related to us. Many were about Casals. Eisenberg studied with him for many years, and lived with him during summers in Spain. He performed cello concerti under his baton in Spain and in France, took over his class at the Paris Ecole de Normale, and was instrumental in having Casals record the Bach Suites for the British Gramophone Company (His Master's Voice). Casals had refused to make the recordings. He was staying at the Eisenberg home, and was reluctant to change climate and travel to England for the recordings. The Bach Society was persuading him to go, and he was receiving urgent calls from the Gramophone Company. "I saw," related Eisenberg, "that nothing would succeed. So I got in touch with Frederick Gaisberg of the Gramophone Company and told him Casals would never make the Bach Suites unless the recordings could be made in Paris. Finally, he agreed. The engineers came to Paris." On the proof recordings, after they were finished, Casals wrote: "Without my dear Maurice, these would never have been done." The recordings comprise the entire six Suites.

Eisenberg recalls: "The last work that Glazanouv wrote was a cello concerto. I shall always remember his coming to see me about it, his puffing up to my seventh floor duplex apartment in Paris, as the elevator unfortunately was out of order, and gasping for breath when he finally arrived. He was already very ill at the time. Glazonouv showed the concerto to me, and explained that Casals had written to him that I would be able to play it at its world premiere with the Pasdeloup Orchestra in Paris four weeks later. I told him it could not be done! I was leaving for a tour in England the following day!

"He was so persistent, however, saying he was a dying man, and that it was his last wish on earth, for me to play it under his direction. Of course, I yielded. He was right. It was his last public appearance. By the time I performed it for the first time in England the following year with the British Broadcasting Company Orchestra, Glazanouv had passed away."

Maurice Eisenberg's early environment was musical. His father was a cantor and the boy was steeped in the tradition of the art. "I turned to the cello from the violin because it was so much more lyrical and suited to the temperament of a singer," he told us.

At thirteen, Maurice was awarded a cello scholarship at the Peabody Conservatory of Music in Baltimore. Stokowski heard him play there two years later and engaged him to become a member of the Philadelphia Orchestra. Not long after, he went to New York to become first desk

cellist under Walter Damrosch, with the New York Symphony Orchestra.

The youthful cellist's dream was to study with Casals. And since Casals was in New York at the time, young Eisenberg went hopefully to see him. But because of his concert tours, Casals could not accept him as a pupil at that time. But the spark was set off! Shortly after, Maurice sailed for Europe. At his recital in Paris, then in London, Casals heard him play. The dramatic climax came the next summer. Casals got in touch with the eager young artist and asked him to come to Spain to study with him.

From 1926, Eisenberg spent his summers in Spain; studying, working, discussing, with the master. Multitudinous concert tours on the continent—teaching the Class Casals at the Paris Ecole de Normale, recording sessions with Hepzibah and Yehudi Menuhin for "His Master's Voice" in England; an active musical life interrupted in 1940 when war came. Then he came to America to take up musical duties here, as recitalist and lecturer for the Association of American Colleges, as visiting Professor of the University of Southern California, head of the Cello Department of the New York College of Music, as well as of the Philadelphia Musical Academy, and to fulfill numerous concert engagements in the United States and Canada.

At an early age, Maurice Eisenberg married Paula Halpert, a brilliant and talented American girl. They have two children, Pablo (godson of Pablo Casals), and one of the prominent tennis players in the country, and Maruta, who is a gifted pianist and dancer.

Their personalities are exuberant, high-spirited! A visit to the Eisenberg home is always an unforgettable event!

EDMUND KURTZ

Edmund Kurtz immediately impresses one as being dynamic, volatile, sensitive. He is tall, standing over six feet; robust, yet quick in motion; his hands, large and supple, attract attention. His face is finely molded, distinctive, his mouth expressive.

On an exceedingly hot, humid day, we visited him at his home in Greenwich, Connecticut. The artist met us at the station, standing bareheaded unmindful of the burning sun, and led us to his car. He talked volubly during the drive to his home, which, upon our arrival seemed geared for the entertainment of guests. Greeted by the charming Mrs. Kurtz and their two young sons, their love for visitors was felt at once, the welcome was so spontaneous. There was much to admire; many rare antique pieces are among the furnishings. A noticeable affection for the cobbler's benches in the large living room was evident. These benches were beautifully polished, and completely intact with the implements of the past. It was apparent that they were specially prized.

We had had some discussions with Mr. Kurtz previously, on visits in New York, concerning correct holding of the cello:

"Not all cellists," said Mr. Kurtz, "are aware of the fact that they make the A string the dominating feature of the instrument when they play it, with the C string on a very low level. With the instrument held in such position it is impossible to produce sound of equal sonority on all strings. It is highly important that all four strings should be equally accessible to the bow stroke.

"The instrument generally should be held with a very slight tilt towards the right and regarded as a stationary unit. Consequently, while the player's body moves, it must not cover the cello—contact with the instrument must be avoided to as great an extent as it is possible." To demonstrate, he took a glass and, first with his hand at the middle of it, then covering the top, produced different sounds.

"The resonance of the instrument must be free," he reiterated. "When the ribs of the cello are pressed in the firm grip of the player's knees, vibration is retarded. Really, the player must remain as completely detached from the instrument as it is possible."

"What is your suggestion when the playing of arpeggios is involved?"

"Holding the cello correctly," Mr. Kurtz replied, "the player finds himself excellently placed to execute four-string arpeggios with an even distribution of the bow. Properly seated behind the instrument, it is

possible to play upon the four strings in arpeggio style with great ease."

"Would you change the position of the instrument from the slight tilt to the right when playing four string arpeggios?"

"Of course: I turn the cello so that it stands straight before me."

"And when you play on the C string?"

"I turn the cello so that the C string stands out prominently."

"I take it, then, that the right hand also plays an important part in the manner of managing the position of the instrument."

"Quite right!" he replied, "and I might remark that much time should be devoted to the development of the ability of playing long strokes, working to produce those solid and beautiful in quality. I always consider that the bow is an extension of my arm."

"Mr. Kurtz, if you are playing at the frog of the bow and wish to go to another string, just exactly how would you do it?"

"It is advisable, at the frog of the bow," he answered, "to go from one string to another using the fingers. At the tip, the string change is best accomplished with the use of the wrist. At the lower part of the bow, we have the full weight of the arm. The farther we get to the point, the weight becomes less, and must be compensated for by pressure."

"Of course, everyone knows that the natural weight of the arm at the frog facilitates a natural forte, and that same pressure going towards the point creates a natural diminuendo. If we start at the tip with a very slight pressure, a natural crescendo occurs as we approach the frog, if the natural weight of the arm is allowed to assert itself. If we are to play down-bow approaching the tip, we realize that additional pressure must be applied to maintain an even tone."

"I should like to ask you to comment on just how that additional presure is applied."

"Unfortunately, students are apt to exert this pressure in an incorrect manner," he answered. "This is what they do. They completely turn the whole arm in the shoulder joint, which creates an angle between the lower arm and wrist. They do this to make up the additional strength required. Then they turn the arm towards the bow as far as it will go.

"Two things are bad about this procedure," he warned. "First, they are straining and tightening the muscles, which creates unfortunate tension at the elbow and wrist joints. Secondly, they shorten their arm by approximately three inches in this way."

"Then what you really want, Mr. Kurtz is a straight line between the elbow and the wrist when playing at the tip of the bow?"

"Yes. If there is a straight line between the elbow and the wrist, we have the best chance of bringing the arm as close as possible to the body. This is most desirable when playing at the tip. But if there is not a straight line, we increase the distance between the arm and the body. So you see that arching at the tip strains and stiffens the muscles and, what is more, it shortens the arm, and then, of course, much of the power is exhausted!"

"What suggestions would you make to a young cellist who is anxious to

develop more interest in his tone, that is without regarding the vibrato?" I asked. "Let us assume he has mastered the fundamental bowings."

"After one has mastered the fundamental bowings, the most important thing for him to develop is the ability to create with great beauty, strokes starting softly at the frog and making a gradual crescendo approaching the tip, and, of course, reversing very firmly and strongly as possible at the tip, and making a beautiful diminuendo as he approaches the frog.

"My advice, however, in actual performance is to use the natural means of making crescendos and diminuendos. By the natural crescendo, we mean one that approaches the frog, and by natural diminuendo, one that approaches the tip. While that principle is well known to musicians," observed Mr. Kurtz, "it is surprising how they will in many instances disregard it.

"In my own playing, I follow the natural principle as nearly as it is possible to do so. One cannot really do it all of the time because there are moments when it would not be feasible or practical."

"Then you analyze each work and phrase it with that thought in mind?"

"I most certainly do! To arrange all of the bowings in accordance with this principal, brings up a great many problems. In many cases, the bowings which have been marked by the composers are not practical."

Mr. Kurtz continued: "The principle of natural bowing seems simple, doesn't it? But it involves a great deal of care and thought. And the longer we work on a certain concerto or piece, the more involved it becomes. I should like to ask every string player to examine minutely every phrase in any work—he will soon discover how many times he has violated this natural principle. Other problems also enter in, such as playing in large halls, or being accompanied by large orchestras.

"Consider the Dvorak Concerto. If we were to use the bowings as the composer marked them in the original score (Simrock edition) we would find ourselves unable to create enough sonority to be heard above the orchestra.

"Just when and where to remove slurs, or to add them! This requires a knowledge of phrasing, which is itself, of course, a great art."

"Isn't it," I asked, "an individual consideration also, apart from the science and art of phrasing?"

"Division of the bowing requires a lot of thought," he agreed. "You are perfectly right when you say it is also an individual matter. One person feels the necessity to divide a phrase; another does not. One feels the need for greater expressiveness in a certain passage, another feels that same passage more subdued in character and would not shorten the bowing."

Mr. Kurtz played for us many times. He is the proud owner of the famous Stradivari violoncello known as the "Hausmann," a work of 1724 and recognized as an instrument possessing a tone of grandeur. It has a long historic background and over a century ago was acquired by George Hausmann, hence the name by which it is now recorded. He

EDMUND KURTZ

was a pupil of the great cello virtuoso Bernhard Romberg. Mr. Kurz numbers no less than seven bows by François Tourte in his collection; of them, particular interest attaches to two which at one time were owned by Romberg and not unlikely were in his time, in his connection with Hausmann, employed to demonstrate certain passages on the Stradivari! Little wonder the magnificent cello and rare bows seem like radiant living beings in that gracious room, where one entire wall is of glass so that the scenic view, undiscernibly shifting, is always beautiful. He plays for a while, enthralling us, then abruptly, lays the cello aside to talk the point over. Then, he goes to the phonograph, quickly puts on a disc, and sits down with us to listen. His face is a study. The recording is one he has recently made, and he seems to brood over it, appraising it, judging it. He smiles and nods his head . . . "ah, he is pleased," we think. But then he frowns, taps his foot . . . "no?" we wonder. But it is momentary; his hands accent the music, his pleasure in the lovely music as guileless as our own.

Though intense, Mr. Kurtz has the faculty of saving himself. He has learned to relax while his mind stays active and alert. Following one morning session of talk, then lunch, he again led us to the back lawn where sprawling chairs seemed conducive to idle conversation. But not for more than a moment!

Mrs. Applebaum asked, "Would you like to discuss something as provocative as the thumb position when playing the cello?"

"Of course!" he assented.

"When covering two strings, in thumb position, exactly what part of the thumb comes in contact with the strings?"

"When the thumb is placed firmly against two strings, it creates two grooves in the finger at the points of contact. One, in the middle of the nail, and one at the farthest extension of the first joint, a little above the middle. Because the thumb," he elucidated, "is not always straight, the point where the string contacts the middle of the thumb is really a bit lower down than where the string contacts the middle of the nail."

"That represents a problem when cellists wish to play a perfect fifth, doesn't it?" I asked.

"All I can say," he replied pithily, "is that we cannot adjust the string. It is only the finger that can be adjusted. And it is not easy. Careful practice is necessary. The young student must practice fifths in the first position, and then memorize the sensation and the adjustments which he has made. He then must go through this procedure in every position."

"What happens to the other fingers while you are playing in the thumb position."

"It goes without saying," said he, "that they must be poised, ready for immediate action. And no matter what positions we go to, the relationship between the fingers and the thumb must remain the same. As we approach the bridge in the thumb position, there is, of course, a proportionate drop of the shoulder. But at all times, we must maintain the same angle between the thumb, fingers and the strings.

"To show you more clearly what I mean, let me place my thumb on the notes in the first position. Notice the relationship between the thumb, fingers, wrist and strings. As I go towards the high positions, gradually getting nearer and nearer to the bridge, the fingers remain unchanged."

"That certainly requires a lot of practice, doesn't it?"

"It is an illustration of the steadiness which one must develop. When we maintain this 45° angle of the thumb, we find that all fingers are in an advantageous position in being above the string, ready for immediate action without necessitating an extra stretch or manipulation."

Mr. Kurtz continued, "While we occasionally have to use the thumb in a slow tempo, primarily the thumb is necessary for fast speeds, because a thumb-stopped note does not sound best in cantilena. In rapid speeds, however, the thumb is of the greatest necessity. When every finger has to be used quickly, one more finger is of great help. It is invaluable in connecting strings. Skillful string connections should be developed on all strings in all positions.

"There is another valuable use for the thumb," he counselled, "and I can best demonstrate it by this example. In the third movement of the Rachmaninoff sonata there is a jump from G to E flat on the A string. Of course, I could have played the G and the preceding notes on the D string. That would have been possible but I would have had to use two strings. I wished to keep both notes on the A string and I wanted to avoid a glissando. There was only one thing for me to do—to play the G with the thumb position and then stretch to the E flat. In that way I preserved the same tone color."

* * *

"So much finger pressure is required in order to produce a beautiful cello tone, Mr. Kurtz, I would like you to comment on that finger pressure in connection with shifting. What happens during a shift as far as finger pressure is concerned?"

"During a shift," he replied, "pressure is eliminated entirely. There is no pressure. It is like jumping," he clarified. "When one is in the air, there is no weight on the ground. If you have pressure during a shift, a slide will be heard and it will also reduce the speed. However, as soon as you reach the note that you are shifting to, intensity and vibrato are immediately re-established."

"Would you then make any definite rules as to which finger you slide with?"

"In my opinion, Mr. Applebaum, it is undesirable to teach even youngsters any definite rules on how to perform the shift. At that early stage, one thing should be inculcated, and that is discrimination between the various sounds which the shifts produce. They must become sensitized to the musical effect they wish to achieve. Much more time should be spent with elementary pupils, training them to listen. When they are taught to shift, they then can begin to undergo their first experience in listening. When an elementary pupil is told what to listen for, he will

do it. He must listen to the results and must learn that the sound, not what produces the sound, is the important thing.

"As a general rule, however," Mr. Kurtz went on, "I think cellists are apt to shift too much. Many cellists have the idea that in running passages, the notes run in succession to the open string, whereas in many instances they should remain in the same position. Why not consider staying in one position much more than is usually done? I speak of the formation of a melody which should not be disrupted. Particularly in fast speeds, where the color is not of too great importance.

"You know," he pointed out, "we are expected to play as cleanly as a pianist today. It is cleaner to change strings and to remain in the same position than to keep shifting. Obviously, where the color of a phrase is important, it is naturally advisable to remain on the same string."

"When we invent a fingering, the phrase and color must be considered, not just finding the note. If we have two notes, we can play them on one or on two strings, depending upon what our thoughts are in trying to make the phrases organic. When possible, one should try to shift in half steps, well aware of the musical idea, in conjunction with the interpretation marks of the composer. Regardless of how many fingerings there are in any musical work, the performer should study them carefully to determine their musical worth."

* * *

We questioned Mr. Kurtz about his boyhood. "I was born December 29th, 1908, in Leningrad, Russia. I started playing when I was nine," he told us. "I began with the piano, but had trouble with it. The cello was never such a problem to me. My first teacher was Julius Klengel of Leipzig. I feel that a great amount of my facility for the instrument has been due to him. Then in 1924, when I was to give my first recital in Berlin, I became worried. I wanted to postpone it for a year, but he was determined. I started my professional career then, at the age of fifteen.

"I continued to play in public until I was seventeen. Then I resumed my studies with Diran Alexanian for a few years. And after I left him, my actual studying did not stop by any means! I was then ripe enough to work on my own, and of course, have never ceased doing so!"

"Nervousness in public performance is an important problem to everyone who concertizes. What comments would you make on this?"

"Tension is responsible for discomfort in public," Mr. Kurtz reflected. "Some gain confidence by constant playing in public; others, not. On the other hand, some need to be nervous in order to play well. But in most cases, I feel that there is insufficient preparation for public performance."

"Do you mean technical preparation?" asked Sada.

"No. Performers are generally prepared technically and musically, but they just haven't memorized thoroughly. Too often, the young player goes before the audience unable to play the works except 'automatically.' You know what happens if you interrupt a child reciting a poem? He will have to start again from the beginning.

"I memorize quickly, but I do not trust myself until I know a work by bars, by phrases, by pages, etc. When my fingers forget, my head remembers. And if my head forgets, to put it quaintly, my eyes remember!"

* * *

Mr. Kurtz is an eloquent conversationalist. He has the facile quality of injecting seriousness into humor, and humor into gravity. We were constantly charmed by his interesting anecdotes, and by his shrewd observations. It is evident he likes and understands people, is tolerant, but finds it irresistible to poke slight fun at weaknesses.

He is spiritually compatible with his intelligent, good-looking wife (nee Barbara Bellair of Melbourne, Australia. Their son Antony was born in Melbourne; John, in America.) A warm comradeship exists between father and mother, and between the boys and their parents.

For her attractiveness, as for her cordial hospitality, Mrs. Kurtz won our affections anew each time we met her. She is deeply interested in her artist-husband's concertizing, and is of great help to him. She is a sportswoman, plays tennis, swims and rides, and maintains a youthful, athletic trimness, quick-moving and energetic.

The artist met her while on tour in Australia. In 1936 they came to America, and he was engaged by Frederick Stock as principal cellist of the Chicago Symphony Orchestra, where he stayed for eight years. Then he resigned to devote himself to solo appearances.

GREGOR PIATIGORSKY

Sada and I were seated, resting and in reflective mood, in the sedate little park in Rittenhouse Square, Philadelphia, facing the home of Gregor Piatigorsky whom we had been visiting. From the Curtis Institute of Music, on the Square, a rich soprano voice was reaching us and our thoughts seemed attuned to its melody.

"A wonderful man . . . A great artist," said Sada.

"I enjoyed our visit so much," I replied. "His intensity, and yet that touch of naïvete; his obvious love of everything that concert life entails . . . !"

"Yes, I felt that too! How tall, how expressive and strikingly handsome!" Sada declared. "I was quite affected when he said: 'My life? It is an open book. What does it tell? My wife, my children, my work! And my concert life . . . I love every minute of it,' it gave me a feeling of sadness. So much summed up so simply, so much unsaid yet felt, so much meaning in the slow, sensitive gestures of his large 'cello' hands, and in the sudden softness of his brown eyes!"

"When he reminisced, while speaking about the Chaliapin Memorial, I could see that Piatigorsky was deeply moved. The man who arranged the memorial in New York was his first manager in Russia—he was also Chaliapin's first manager. Then too, when he related his meeting and playing again with Vladimir Horowitz after seventeen years . . ."

Piatigorsky had remarked: "It brought so many memories too emotional to express in words. I recall—Chaliapin asked me to have luncheon with him, and to bring my cello. When we met he impressed me as a giant from another world—his large head, his dynamic features, carefree dress—I can see him now, his striking face above a strong neck exposed by the unfastened collar! . . . 'Play for me,' he said. 'Some arias. Yes, I would like you to play some of my favorites.' I played a number from Russian operas, elaborating and making fantasies of them; he expressed his pleasure by rising as I ended each one, embracing me and asking for more! Finally, when I stopped to rest a moment, he said, 'You *sing* too much! Most of you string players sing too much. Why don't you *speak* more on your instruments?'

"Ah!" with a wide gesture he exclaimed, "Chaliapin was a genius—incomparable—I must say I learned more from him than from any other." Piatigorsky took up his cello and said, "Here, let me show you what I

mean." He demonstrated . . . "It was the same when I played for Richard Strauss. In Don Quixote there is an aria in one of the variations—I thought of Chaliapin and his suggestion 'to talk,' for Strauss also wanted 'talk' from the cello! Here, like this," and he again placed the bow on the strings of his magnificent instrument, first playing for us lovely legato passages which filled the room with luxurious sound. "That is singing," he declared.

Then, as we listened breathlessly, he enunciated the same lovely music, but infused it with articulate passion, and as he played he spoke . . . "you hear . . . it is a love appeal . . . so . . . so," and his body bent forward with the motion of the bow, so that each successive tone created not only exquisite sound, but also an urgency of human expression. And, nearing the end, "and the closing phrases . . . a choking . . . it is almost inarticulate . . . hopeless . . . so . . . so" and the bow lifted softly and yearningly.

Restoring the cello to its case, Piatigorsky resumed his seat. He crossed his long legs, folded his arms, and fixing us with an earnest expression, nodded. "Yes, it is of utmost importance that we realize that although singing all the time because it is melody may be beautiful, it may also be only so much senseless sound." Then, "and if you hear a Caruso recording, you will be astonished to note how little legato he used . . . Yes, astonished!"

His daughter had entered the room . . . "Jephta dear, you have come in to say good-night?" and he kissed her fondly.

Thus we mused, thinking of the events of the evening. Sada said, "It is touching, the absorption of the artist in his child. I recall seeing Piatigorsky in the Friends' School Auditorium, all expectancy, enjoying the singing of the young girls on the platform fully as much as other parents there, for his Jephta was among them, and staying to pat and praise her as well as our own Lois and the other eager girls grouping about him.

* * *

On the occasion of our next visit with Piatigorsky we broached a subject which had been in our thoughts for some time, namely, the paucity of cello soloists in the concert ranks.

"There are a number of reasons for this," he said, "and, realizing the situation, I am making my effort to correct it. To that end I devote a certain amount of my time to teaching in order to find hidden talent and develop it and thus assure a future school of concert cellists. I contend that the cello is not any more difficult to master than the violin—or the viola! No, assuredly, the difficulties it presents are not insurmountable when approached by an earnest student."

We spoke about pedagogical material for the cello. Piatigorsky commented: "Ah, that is the sad lack, there is not nearly enough. In fact, it is really a great pity that so little has been composed for the cello. And it is appalling to see how little some of our composers know about cello playing and its technique!" I interrupted to say that it was obvious few violinists have a clear conception of cello technique. "That is a sad truth," Piatigorsky assented. "Composers in general have a fair knowl-

edge of the violin and it is an easier medium for which to compose. So you violinists are fortunate there. But for the cello there is a dearth of teaching material, great teachers and great works." He concluded, ruefully, "If Beethoven had only composed a work for the cello to become just as popular and as legendary as the Moonlight Sonata!"

Asked if he thought such a work might be expected, he continued: "I have a feeling that it will be soon. I reason that some of the things I have done and will continue to do must bear fruit. I have succeeded in interesting contemporary composers to more deeply concern themselves in the cello. But, further than that, I am doing more in making it my business, at the same time, to see that they acquaint themselves with the technique of the instrument. As an instance, when Prokofieff wrote his concerto for me, he had me play to him many, many times. He became absorbed in the cello, thought in terms of the instrument, with the result, as you know, in our now having his wonderful concerto.

"The same may be said about Stravinsky. In my opinion," Piatigorsky continued, "the cello really has a broader future than any other instrument. The surface of its musical and technical potentialities has only been scratched." Piatigorsky went on to say, "Our concert audiences are only beginning to realize this, to appreciate the beauty of the cello tone quality, the tremendous range and the many and varied effects the instrument permits. And further, every art of the bow known to the violinist is also at the command of the cellist." He laughed heartily when I facetiously interjected . . . "even the staccato—I certainly enjoy yours!"

"Oh yes! In fact we can, in many respects, do even more than the violinist. Modern composers will prove my point before long. I do wish they would give us some short works . . . they think, I find, generally in terms of large forms, certainly always so when writing for the instrument in chamber music, neglecting the need for salon pieces."

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I queried: "Whom, in the past, do you consider to have been the greatest cellist?"

"For me," Piatigorsky replied, "there was only one supremely great cellist in early times and, in the same person, a great composer for the instrument. He was Boccherini. Of course, we have had some marvelous works by later and contemporary composers." To which I added, "I would say that is so—I recall that you introduced the Hindemith and the Prokofieff concertos in their premiere performances." "And the Berezowsky," added Sada.

"Yes," said Piatigorsky," and also, the Dukelsky and the Castelnuovo-Tedesco!"

"To judge by your very extensive repertoire, you must memorize very quickly?"

"In the main, it is my guess that when one does so much of his work from memory, memorizing becomes a natural accomplishment—a matter of unconscious absorption."

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I was curious to learn why, in attending many cello recitals, I failed at times to distinguish the low tones on the C string, particularly in pianissimo passages. I believe that many musicians find this a disturbing factor in their performance.

"You have touched upon an important problem," Piatigorsky told me, "and one which I am happy to discuss. I feel that it is one which should be solved, both for the benefit of cellists as well as for the auditors, who hear them play.

"You know, of course, that such low tones do not carry as fast as, we will say, the more piercing high tones produced by the violin. My suggestion to cellists, therefore, is to develop a better sense of timing when playing in the low registers, to give consideration to the fact that their sound will not reach the far recesses of large auditoriums instantly. It must also be considered that the piano, used in accompaniment, has an uncanny faculty of covering, or absorbing the low tones of the cello. After all, the cello was originally a chamber instrument, built to be played in intimate surroundings, in small halls, and with light accompaniment, such as provided by the harpsichord. We hear it now in huge auditoriums, with the accompaniment of concert-grand pianos, and against the background of tremendous symphonic orchestras!

"Therefore," insisted Piatigorsky, "the cellist must be watchful that he has a well-balanced accompaniment; the best player—one who is capable of extracting the fullest tone from his instrument, could not possibly make himself heard in those low registers if competing with the modern piano, with its rich sonority and its pedals, unless the accompanist permits the cello to dominate. I will go so far as to say that when a cellist plays fortissimo on the low strings, the piano should be played pianissimo —yes, I mean just that—not merely piano, but double-piano, pianissimo.

"Playing with an accompanist is far different than performing unaccompanied, as in a Bach Partita. In such playing the most delicate tones in pianissimo passages will be heard. If the finger action is good and if there is a co-ordination between the left and right hands, nothing is lost."

* * *

I asked Mr. Piatigorsky if he would explain his method of approach when taking up a new composition. He replied:

"Ah! that is a highly important matter; more than one angle should be considered prior to learning to play a new piece, one which a player considers important to study as an addition to his repertoire. Too often, I feel that the performance of musicians indicates that their approach to the study of their solo numbers was via a technical rather than a musical course.

"One of the incorrect steps is to write in fingerings and bowings when beginning the study of a new piece. Following that method one is apt to become a slave to the technical markings. If adhered to persistently, the habit becomes fixed and if the markings are inflexibly bound up with his playing they tend to prevent musical expression.

"We must never forget that a worth-while piece of music can be made to display emotions, varying moods, sometimes simple, at others complex. It should be the purpose of the performer to express these moods. Yet so often we hear performances with the player absorbed primarily with th exposition of technical problems, making their execution a paramount feature."

As to advice Mr. Piatigorsky would offer to pupils about to study new works, he said:

"The first thing I impress is the need of a thorough understanding of the musical thought to be conveyed: that the work should be memorized and performed mentally. It should be sung in the mind. The structure of the composition should be studied and understood, and each phrase weighed as to its meaning in the whole. I would say to the pupil, 'Try to love that piece of music. Allow it to inspire you. Spend much time with it in your thoughts. Following such procedure your eventual performance of it will be ever so much more successful.' The value of this advice will be immediately apparent then, when you take your instrument and play it. Marks and fingerings you may then decide would be helpful will be decided by your emotional grasp of the work.

"I must confess," Piatigorsky divulged, "that I have often fingered passages which I later feel, though solving a problem technically, do not allow me to fully express the mood I would convey. So . . . the course is clear, I keep working and changing until finally I achieve the desired results."

"Before I discuss any phase of cello technique further, I wish to stress an important point," said Mr. Piatigorsky. "Important, because of its effect on technical development, and because of the fact that cellists are often handicapped by habits they hold on to from past tradition. I speak of the importance of correct finger action. We still frequently hear the expression, 'lift the fingers very high and bring them down on the string in a hammer-like blow.' This advice, I fear, is not only incorrect, but quite dangerous.

"Dangerous because the finger then becomes a percussive instrument. And this percussion has absolutely no place in cello technic. Of course, you understand that I do not necessarily mean that there should be a lack of firmness in finger action. We want strength and we want the fingers to fall on the string with much firmness, but without percussive blows. The hammer-like blows are responsible for much trouble in left-hand technic."

"Yes, I can see that," I agreed. Then, "We would appreciate it very much, Mr. Piatigorsky, if you would discuss the problems of shifting. I was very interested in the statement you made to me some time ago about shifting in relation to the bow arm. Cellists should know more about that."

"I agree!" he replied. "Not only should more be known about shifting, but cellists should constantly listen to each of their shifts while practicing. Of course we know the main problem in connection with the

cello is to determine when to shift and how to do it. The fundamental principle of shifting, naturally, is an elementary one. It can be learned from any good teacher. But when cellists shift from one position to another they concern themselves with the left-hand, without realizing what an important part the bow arm plays in the shift."

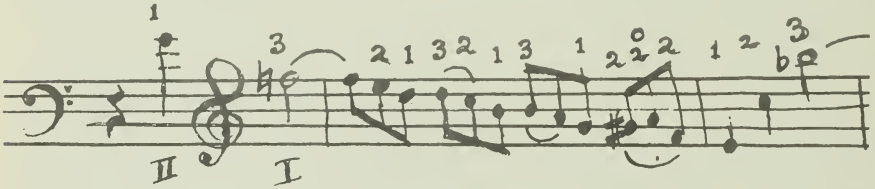
"Suppose, Mr. Piatigorsky, we analyze this problem very specifically?" suggested Sada.

"Of course! Firstly, the pupil must decide in each specific case whether the shift is to be heard, or whether it is not to be heard. In each instance, the musical phase must guide the decision. Some shifts should be heard very distinctly. Others not at all.

"First we will consider the shift where we do not wish to hear any slide at all. Here we shift in the usual manner, but at the same instant that we perform the shift we make a careful diminuendo with the bow arm. Thus, the shift becomes inaudible.

"Let us suppose however, that we wish to hear the shift. What then? Well, at the instant we perform the shift, the bow arm must make a definite crescendo as the next note is approached. The left hand just plays, but it is the bow arm, by crescendo and diminuendo, which determines the nature of the shift."

He drew his cello to him. "Let me show you this interesting example from the Schumann Concerto. In this phrase," and he demonstrated, "I play the first note on the second string with the first finger. While playing this first note, I put my third finger on the A string for the F natural, which is tied over. In the meantime, my second and first fingers are all ready for the next two notes. As I play the D," he continued, "with the first finger, my third finger is poised to shift and to replace the first finger on the next note, which also is D. At the last instant, I make a diminuendo with the right hand. What happens? The shift is absolutely inaudible!"



"This same process continues. The only shift in this position which I allow to be heard is the one from C to B flat, the last two notes. To accomplish this, I make a slight crescendo with the right hand."

"I suppose, to discuss tone production, it might be helpful to go back to the very beginning? I mean, to the actual way of holding the bow?"

He nodded. "Yes, that would be the very best way to approach the problem. Cellists often struggle to develop a bow grip which conforms to a particular school of string playing. The theory and tradition that we get from these schools, however, can be dangerous. Why not adopt a natural method of holding the bow? Let us take the right thumb.

Cellists would do well to experiment with the thumb. Perhaps it should be less curved!

"For if we line up one hundred cellists, probably we would find only five or so who have good natural grips. In the traditional manner of holding the bow, we do not get enough strength. By adjusting our bow grip to a more natural one, we get fifty per cent more volume. You see, if you open your hand and then close it, you do something that is very natural. Now, that same natural impulse should be applied to the bow. The more the fingers touch each other, the better. It is natural, also, for there to be a straight line between the elbow and the wrist, and of course, this natural element should be applied to the cello."

"And the actual bow change itself. How do you feel about the wrist?"

"I am not inclined," he replied, "to favor the wrist in going from one bow to another."

You feel there is danger of weakening the tone, particularly in a forte passage?"

"Yes. On the cello I feel that the wrist has been very much misused. Much more than any other part of the arm. You know, the wrist is a pretty weak joint. Using the wrist also has a way of placing the bow in the wrong direction. Why don't cellists forget about the wrist and develop the knack of bow change with the fingers? It can be done." Here he again demonstrated bow changes with the fingers exclusively, first in double forte, then in double piano. Just listening to him made me feel that the entire problem is easily solved when one develops this finger manipulation.

"In the matter of tone production, cellists as well as violinists err in not placing enough emphasis on the right arm. Let us forget the vibrato for a moment. There still remains something of such great importance with a solution so obvious that it is hard to believe it is not taken seriously enough. And that is the speed of the bow.

"There is a relationship between the strength of the tone and the speed of the bow. The stronger one wants to play, the faster one must move the bow. It sounds simple, doesn't it? Yet why do we hear so much scratching? Why so many tones that are not clear? A cellist will say, 'but I press my fingers very firmly!' We all want a big tone at certain times. Of course we do. Press the bow as much as you wish. Press unlimitedly. Fill the auditorium with the gloriousness of tone that only a cello can produce, but move the bow quickly.

"If the tone breaks or is scratchy, the bow is not moving fast enough. Why are tones that are soft often flimsy, and without body? I shall tell you why. It is because the bow is moving too fast.

"Now let us add the vibrato. There is so much we can say about it. The job of teaching the vibrato to a young student requires experience, yet I wonder if it can really be taught, after all? I feel that all the teacher can do is guide the position of the pupil's hand so that he oscillates correctly and rhythmically. From then on, the beauty of the vibrato depends upon his own musical personality and his own conception of tone. To

me, the vibrato seems more or less like human noses. People are born with a certain type of vibrato, just as they are born with a certain type of nose. Nothing is so characteristic of any player as his vibrato, and nothing so much differentiates one string player from another."

"But it goes without saying that one cannot vibrate successfully without having a definite musical idea behind the vibrato he is using at the moment. We vibrate with the fingers, at times with the wrist, at times with the whole arm. He who has only one vibrato for all types of expression is certainly grossly undeveloped. Then there are places where one hardly vibrates at all.

"Yes," he reiterated, "many use the vibrato as a habit, almost like an 'eye-tick.' When a person has mastered the fundamentals of the vibrato, he can only improve his tone by improving his whole musical stature! What I do not like to hear is a cellist who will use the wrong vibrato in a certain type of passage."

I have discussed the problem of practicing with many of the artists. I know that string players spend years developing a technic, only to find themselves apprehensive at times about public performance. One artist told me that it was particularly refreshing to read what we had written about Kreisler's attitude on practicing.

From past conversations, I knew that Piatigorsky had a very wholesome attitude towards maintenance of technic. I knew too that he devotes a good deal of time to traveling, as well as to writing.

"I do not feel," he now remarked, "that artists have to spend hours a day to keep their technic efficient. If that were the case one would not be in a position to participate in the other joys of life. Nor could he enrich his art. Of course, mind you," he added, "I am not saying that one should not work. But definitely I say that if one has developed a firm technic, it is not necessary to slave over the instrument for the rest of his life in order to keep in good form. As a matter of fact, one does not have to work nearly so much as he himself feels impelled to!

"Now, when a person steps out on a platform to play, he may be troubled because of a difficult passage near the beginning, or he may find that his vibrato doesn't function with as much smoothness as always. Or that he cannot draw steady bows. So naturally, he feels that by practicing more and more, he will conquer these difficulties.

"But, it is not practicing that will do it! It is all mental! He must train his fingers and his bow arm to work well under tension! He must train the fingers to follow! It is a question of directing his emotions, and the development of his will!

"And I feel that way also about the bowings. Once we have mastered them, they require very little work to maintain." Then jocularly, "That goes for the staccato too! Do you want to know how I mastered the staccato? All I did was try and vibrate with the right hand. As soon as I felt that I actually was vibrating with the right hand, I knew I had mastered the light staccato bowing."

Mr. Piatigorsky feels very strongly about the emotional phase of the

art. We talked about it on various occasions. "The student must learn to feel, and he must be taught the ability to portray various emotions. For the entire art, is, after all, an emotional one. Thousands of emotions, subtle, strong, delicate; so many emotions. We know that temperament cannot be instilled or taught; it is easy to say one is, or is not born with temperament; yet the teacher has a responsibility. He must devote more energy towards the emotional message of the works the student is to play. Even the very advanced player spends more time with technical considerations than with problems of artistry. And that is too bad!"

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We visited with Piatigorsky many times. Each time, we noted evidences on his piano or his desk or stand, of transcriptions he was working on. "You have done so much important work in the field of transcribing," I told him, "I should like to talk with you about it. The whole matter of transcriptions is a rather peculiar one. I know for instance that we very rarely hear a violin program without a number of transcriptions."

He interposed, "I have a lot to say about transcriptions. There are a great many people, musical snobs or musical purists, who feel that they want only originals. In some respects, they cannot be blamed. There have been so many distasteful transcriptions. I agree too that there are a great many masterworks that should not be touched. I also agree that transcriptions for orchestra are seldom justified.

"But there are times, when a transcription, done carefully and musically, will enhance the original work. Consider the Sonatas for violin and piano by Weber. Do you ever hear them in public? Yet they are beautiful. Yes, the violin part is easy, but they are very charming. I transcribed two of them for the cello, and they have been widely used. And do you know," and he smiled understandingly, "not only are they being used for cello, but we now hear them performed frequently in the original for violin and piano.

"Suppose," he went on, "we take the Introduction and Theme and Variations by Schubert, originally written for one piano, four hands. You must concede that this beautiful composition will go unheard, or seldom heard, as this type of performance is out of fashion for concert use. Don't you agree that a cello transcription of it is justified? Particularly as the cello literature requires additional material?

"I worked more than two weeks on the Ballet by Stravinsky, and transcribed it for the cello. Stravinsky heard it, and liked it a great deal. He added a few things, and what was the result? My transcription has become, so to speak, an original work. Yes, there are times when a transcription becomes a great work of art, such as Ravel's transcription of Moussorgsky's 'Pictures.' "

"I was very interested," I broke in, "in one of your transcriptions of a Mozart Sonatina for cello and piano."

"Yes, that is an interesting work. Mozart wrote a group of things often referred to as Divertimenti, for two clarinets and bassoon. On the other

hand, Mozart's wife published some of these Divertimenti for piano, and it is not known who wrote the piano parts. The Sonatina you refer to is from this group."

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The large room we sat in was filled with mementos of the exalted and exciting life which Mr. Piatigorsky has led. Modern French masterpieces hung on the walls. Also, pictures of his musical get-togethers with famous colleagues, here, and in Europe. A lovely portrait of his wife, the former Jacqueline de Rothschild, formerly of Paris. Two sensitive companion portraits of his daughter Jephta and younger son Joram. A lively, articulate room, a room in which he seemed to find comfort and relaxation instantly. His large desk in one corner looked work-a-day, yet neat. The piano top, except for the children's pictures, was bare. A really fastidious man, we felt, as we quietly sat back to chat with him.

He speaks moderately softly, a little deliberately, yet expressively and with frequent flashings of the eyes. His hands are often in motion, and what expressive hands they are! Those hands had early attached themselves to cello strings, since he was six years old. That was in the small town of Ekaterinoslav, Russia, where he was born April 17, 1903.

On August 29, 1942 at legendary Elizabethtown in New York (John Brown's body lies there), Piatigorsky took oath of allegiance to America. He had come here for the first time in 1929. His first engagement here was in Oberlin, Ohio. Then he played with the Philadelphia Orchestra under Stokowski, then under Mengelberg with the New York Philharmonic.

That was the beginning of this magnificent artist's list of appearances here, as soloist, and with orchestra. The beginning too of a tremendously-expanding list of devotees to his art.

LEONARD ROSE

A few years ago, Fritz Kreisler was playing his arrangement of the Paganini Concerto at a rehearsal of the Cleveland Symphony Orchestra. Artur Rodzinski was conducting. Kreisler had included a very beautiful cello solo in his arrangement of the concerto. At the conclusion of the cellist's performance at the rehearsal, the great violinist stopped the orchestra with a dramatic gesture, looked sharply over at the first cellist and exclaimed, "Bravo! How beautifully you played that solo! Please get up! Please get up!"

A young man of poetic mien quietly rose and bowed. It was Leonard Rose. Similar experiences were had by him when with soloists Serkin, Horowitz, Hess, Rubinstein and Schnabel, he played the cello solo which occurs in the Brahms Piano Concerto.

Leonard Rose is one of the few concert artists who has also a great love for teaching. He holds two of the most important teaching posts in the country, at the Curtis Institute of Music in Philadelphia, and the Juilliard School of Music in New York City.

We began our formal talks by discoursing on the holding of the bow.

"Much is known about the bow position," he reflected, "still all that we find written on the subject is not necessarily so important, as applicable to the individual player. The bow position should conform as much as possible with natural law; that is, one should bow as naturally as possible. I avoid too much analysis of bow position by simply asking a student to allow his right hand to hang loosely relaxed and to then let the fingers fall on the bow in as natural a way as possible. The thumb has to find itself between the second and third fngers — nearer to the second than the third — and slightly bent.

"The stick should never go above the second joint of the index finger. Between the first and second joints is, I feel, a good starting point." Rose pointed out, "The cello bow cannot be held like the violin bow."

"There is a new school of thought that cellists, violists and violinists, as well as players of double-bass should all hold the bow the same way, and that the little finger should be on top of the stick. Do you agree?" I asked.

"No, I do not," Rose answered quickly. "Perhaps violinists may have to hold their bows this way, but not cellists!"

"In connection with the thumb itself, you advocate a slightly bent thumb in the grip on the bow, do you not?" I asked.

"Yes, I feel that strongly." He stressed, "Any locked portion of the hand, or specifically, a rigid position of the thumb, will at some time create physical trouble. More important, it is almost impossible to execute a smooth legato change of the bow with a rigid thumb. This everyone should develop in piano and forte bow pressure. Once the pupil has a good bow grip and a good bow change, the next thing is to develop a proper attitude towards the speed of the bow. The facility to keep the bow moving all the time at the correct speed is a great art. It is one of the very important features of a good bow arm.

"The proper speed of the bow and change of strokes in a relaxed manner should be the aim of all young cellists. To repeat, the basis of a good bow arm is a flexible bow change, without tension, regardless of how loudly or how softly one is playing. I might interrupt myself to say," he put in, "that I was able to improve my playing, even when I was quite advanced, after I began to think about the speed of the bow regardless of what my left hand was doing."

He went on, "We should adjust the speed so as to keep the tone alive at all times. Once a player has developed a beautiful bow change, the development of a good spiccato stroke should not be difficult. This stroke I consider next in importance to the bow change."

"Do you feel that a well-developed détaché is a requisite for a good spiccato?"

"To an extent, yes. But I also feel that they can be developed simultaneously. I never have found the détaché so much of a problem as the spiccato. It is easier, in my opinion, to play fairly rapid notes, with the bow clinging firmly to the string, with intensity, and with a good healthy sound, than to master the spiccato stroke. That would, of course, involve a motion from the elbow downward, with practically no wrist action. Even though this requires an almost rigid lower arm, one should avoid, as much as possible, the inclination to stiffness, or tightness. I find," he said, "that pupils usually hold the arm at too great an angle."

"Do you feel this also about the wrist?"

"Yes. Both are usually too high."

"To return to the bow change, Mr. Rose, if I may ask you for the most important suggestion for the development of a good bow change, what would you say it might be?"

He considered. "The important thing is that one should aim for a slight brush stroke. Too many players try to make a bow change without allowing the natural function of the hand to take place."

"How about the bow change at the frog?"

"At the frog, the change is made from the up to the down, by a brush stroke."

"And the tip?"

"At the tip," he replied, "one uses a tiny bit of wrist, with very little finger action."

LEONARD ROSE

"What about the amount of hair at the frog in making the bow change?"

"I think it is important that one keep a good proportion of the hair on the string at most times, except when playing very softly. However," he added, "when sustaining a tone, I use the flat of the hair."

Mr. Rose has a beautiful bow arm and plays with such fine ease that I could not leave the subject of bowing without remarking on those attributes. I ventured to say that he must devote a great deal of thought to planning the bowings. I was not surprised when I brought the matter up to find him very enthusiastic.

"I consider it of immeasurable importance to devote a great deal of time and thought to the actual planning of the bow," Rose declared. "No matter how great the artist is," he added earnestly, 'this is a definite necessity. As for me, I find it completely necessary when I study a new piece, to carefully plan where I should play certain things, in which part of the bow particular passages sound best, what kind of spiccato sounds best, how much bow to use, etc.

"With students, of course, I have to start their thinking along these lines." Then, "I am inclined to think there is not enough emphasis placed upon singing passages, where conserving the bow is so important. Let us take the matter of making an effective crescendo. Much thought must be given to use the bow in such manner to sound best. I would not hesitate," Rose said, "to incorporate the use of a bow change during a singing passage where long notes are to be played.

"One of the greatest fears an artist has in public performance is that of running short of bow. And even if he does not run short, the audience must be made to feel that he has a lot of bow to spare."

"Suppose you give a specific case?"

Rose looked at us thoughtfully. "There are a few very interesting instances where a skillful use of two bow strokes is musically more effective than too much crowding in one bow. The slow movement of the Boccherini Concerto is one. It opens with the note G, sustained for one full bar of eight-eight time and held over to the next bar for one and one-half beats. This long note starts piano, with a crescendo on an up-bow. It can be done, but not so satisfactorily as I should like it to sound."

"Where do you bring in your bow change?"

"This is what I do. I start the long note in the middle of the bow, playing softly *down*-bow. Then I make an inaudible bow change at the tip, and then a substantial crescendo on the up-bow. Then, you see, I have the entire bow for the crescendo. You realize, the most important thing is for the note to sound beautiful. A harmless little bow change, if inaudibly done, will produce more beauty than trying to force the bow to move slowly in making the crescendo."

"Do you increase the speed of the vibrato as you make your crescendo?"

"I am glad you mention this. The use of the vibrato in planning cres-

cendi is very effective. You see, there is a limit to the amount of crescendo one can make on the cello."

"Certainly you cannot get so much as violinists or pianists can."

"That's true. Even the most beautiful register of the cello cannot be so strong as in other instruments. But by thoughtful use of the vibrato one can give the impression of a much greater crescendo. In an intense passage, the vibrato should be at its maximum intensity and speed. In the beginning of the slow movement of the Boccherini Concerto, I start *piano* with a 'white' tone, no audible vibrato, with a very slow and narrow oscillation. As I make the crescendo and as the tone becomes more intense, I widen the vibrato and increase the speed of the oscillation. So we have a crescendo by using more pressure and speed of the bow, and we have the illusion of a greater crescendo by increasing the intensity of the vibrato."

"Then you do not believe that there should be vibrato on every note long enough to permit it?"

"No. I do not adhere to the school of thought that every note must have vibrato. I think the sound becomes monotonous. Many notes I play without any vibrato at all."

"You said something about planning the various types of spiccatos?"

He replied, "There are different types of spiccato, we know. Some sound much better than others. I mention this because many cellists try to use a very brilliant spiccato. And except in rare instances," said Rose, "I have an aversion to this."

"Specifically," I asked him, "do you mean a more percussive type of spiccato?"

"Yes, and that is what I object to. The bow space used for this spiccato is so short, and the bow is at such a height from the string, that what one hears on the whole actually is just noise. Certainly quite often it is too percussive. On the cello, with the very thick strings as compared to the violin and viola, the player cannot allow himself the liberty of this type of spiccato. What is heard is just wooden noise, which sounds hard and steely."

I asked Mr. Rose for passages where this percussive type of spiccato would be permissible, and where objectionable.

"I like to use this hard spiccato in a very high register," he answered. "A specific case occurs in Tschaikowsky's Rococo Variations, in Variation Four. This type of spiccato suits the passage, and the register. In the low register, it is not practical to use this type of spiccato, as it takes so much more bow to make the string vibrate."

"I should like to mention something I feel keenly about," I offered. "This is neglect of many string players to observe real legato. They fail to play passages with true legato. They make their mistake in the sense that they don't realize that in an entire work of twenty or thirty minutes' duration, they do too much playing in a portato style. Their phrases come in a very wavy line, but never in a true legato. And cellists, I fear, suffer from this more than other string players."

Rose nodded in agreement. "Yes. And then one more thing. Cellists

are apt to make a diminuendo on every downbow instead of sustaining the tone evenly with the bow. Of course, to play evenly and smoothly may be an effort, but it would be much easier if it were given early thought. After all, it is just as easy to form good habits in the early stage of development. I am inclined to think that all string players suffer alike in this way." Then, "How important it is to skillfully plan the role of the bow arm in the performance of any work! I do not believe," he said earnestly, "in relying on last-minute inspiration in public performance. One should put much effort into the planning of a work, not only musically, but technically. The chances for success are much greater. After successful planning, one is able to express the emotional content of the work more fully."

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We have listened to most of the world-famed cellists in their own studios and have noted with particular interest the manner in which they attack a note, especially when it starts with an accent.

Said Mr. Rose, "The beginning of any stroke can be a problem with cellists. I feel it is important that the tone should sound clean and distinct at the very start. For instance, in a rather strong attack, many cellists fail because they start too high from the string. The bow should be very close to the string. Very often, in a strong attack, both hands must work together at precisely the same moment.

"At the very beginning of the Dvorak Concerto, which is very declamatory, the two hands should work precisely together, the left hand hitting the finger on the string, and the bow hitting the string at the same time," Rose counselled.

At another visit, we chatted about general considerations of cello playing and Rose expressed himself forcefully about tradition. "It is important that young cellists regard tradition, and not ignore it. Of course, one does not have to play with the same slides as they were made by the great players of the past, but at least one should have a good conception of past tradition, should know the style of the composers intimately and thoroughly. "Often," he shrugged, "a young player picks up a piece by Beethoven and plays it like Brahms. In other words, the works of all the composers are played in too much the same style. Tradition is boldly disregarded.

"Another trend which I find disturbing: too many play string instruments with the idea of making them sound like a trombone or trumpet. One hears so much forcing of tone. Instead of developing control and speed of bow stroke, too much attention is placed on the bow pressure," he said.

Mrs. Applebaum suggested that the large halls might in a measure be responsible, and he agreed. "Yet if one is sensitive and knows how to create many different types of sound and tone colors, he can make the audience feel he has a very large tone."

We discussed left hand problems. "One general observation I want to make about cello playing is that players as a rule move too slowly with

the left hand. The hand must move in a more cat-like fashion," said Rose graphically. He had his cello at his side and demonstrated. "The shifting should be done quickly, with great agility, and with very little, if any, finger pressure on the fingerboard. I am not convinced," he said, "of the necessity of making a diminuendo with the bow at the moment that the shifts take place.

"A most important element of left hand technic is the development of a rhythmic action of the fingers. One should learn this."

"You mean the ability to play evenly?" questioned Mrs. Applebaum.

"Yes, that in itself is a great achievement. The pupil has to listen very carefully to determine whether he is playing evenly or not. The unaccompanied Bach Partitas are marvelous material for just this type of technical development," Rose recommended.

"What specific suggestions can you make for the development of evenness?" I wanted to know.

"More attention should be paid to the way the finger leaves the string. First, there must be that very skillful pizzicato action. By that I mean the finger is to be removed as though it were performing a slight amount of left-hand pizzicato. Not enough stress is placed on this phase of left-hand technic."

I asked the artist if he had anything of interest to say about vibrato, and he replied, "In my opinion, the vibrato does not come from the finger, though many feel that the vibrato impulse is in the fingers. I feel," he said, "that the finger is just the pivot point and that it moves because the rest of the hand moves."

"Just what do you consider the ideal vibrato?"

"I feel that the vibrato should be performed with the lower arm, with the pad of the fingers as the pivot, and the upper arm moving only passively. I prefer that on the violin also," he added. "Kreisler plays that way. With the forearm vibrato, one can get many types of color and much subtle variety. If the vibrato is relaxed, one can play with any width and in any speed.

"Another element about a good vibrato," continued Rose, "is that it should be able to be brought to a dead stand-still when desired. That is how controlled it should be. In many cases where pupils have difficulty with vibrato, I suggest practicing in various rhythms. For example, I ask the pupil to set the metronome so that a quarter note equals sixty, and in that speed, to play in triplets of eighth notes, then sixteenth notes, then sextalets.

"While vibrating, the fingers should be kept close to each other. They should support each other. Actually, I feel that the fingers should touch each other. Another thing to remember, is that the fourth finger should not sound any different than the first finger. But above all, the hand must be kept free of tensions when one vibrates."

We talked of Casals' contributions to cello technic, particularly about his theory on finger extension. "Students are inclined to fail because they are prone to anticipate the extension, and consequently, strain the hand.

The rule is 'perform your extension by quickly lashing out'. Make the extension, and return back. A correctly performed extension is a splendid asset in one's cello technic.

"Too often, the player is absorbed with the next extension, and consequently, loses sight of the beauty of the note at hand," Rose went on. "He widens his fingers in preparation of the extension, when instead, he should be contracting the hand in a more favorable position for the vibrato and for the expression of tonal beauty."

When we discussed trills, Rose said, "The production of the trill does not necessarily mean, as some might think, a relaxed hand. I feel in order to produce a good trill, tension must be set up. The question is, where should this tension be? Obviously, it cannot be in the finger action itself.

"I suggest that in the performance of the trill, the finger be well-crooked. By bending the finger almost to the extreme, and bringing the insides of the knuckles of the hand so that they touch the neck in the low positions and come close to the finger board in the high positions, we are in a happy position for the cultivation of a good trill.

"When I perform the trill, I feel that I am setting up tension in the primary note of the trill. Other players with fine trills do it in another way, but one thing is definite, they have to set up tension. The proof of the fact that tension is a necessary element in the production of a trill is that no one can trill indefinitely without becoming muscle-bound, no matter how fine the trill is. However, with the vibrato," Rose pointed out, "one can vibrate indefinitely without tiring. I will say that the faster the trill, the less distance there should be for the performing finger to leave the string."

Leonard Rose has given a good deal of consideration to the psychology of public performance, and he now expressed himself in a very understanding manner.

"Performers should realize they not only have to prepare themselves for concert purposes as far as memorizing their programs goes, but for the business of just walking out before the people, for any little surprises which may come up as a result of surroundings, etc.

"Conditioning oneself for public performance must take place during private practice," the artist advised. "It is important to play before an imaginary audience too. Before I play in public I very often play a program three or four times as though I were seated before an actual audience."

Leonard Rose is alertly sensitive. He looks like a poet, with a poet's eager and responsive eyes, expressive, intense face, and almost-tender manner. He looks as if he could be easily hurt, yet paradoxically, as though he is inviolable, safe from casual encounters.

Now and then Nature beneficently stamps an artist with completness — so that here he is, young, handsome, passionately honest, smouldering with probity, humility, and a searching kind of ardor. His music is his life, and if he had ten more lives, his music would fill them too.

His wife is always with him. He met and married Minnie Knopow during their student years at the Curtis Institute of Music, and they have two dark-eyed youngsters, Barbara and Arthur. Pretty, vivacious Minnie Rose is a fine violist and violinist. The children are good students of music.

Leonard Rose was born July 27, 1918 in Washington, D. C. When he was thirteen years old, he won the Florida State contest as the outstanding cellist in high schools there and not long after, became the first cellist of the Florida State Symphony Orchestra. The turning point in his career came when, at sixteen, he won a scholarship to the Curtis Institute of Music in Philadelphia and went there to study under Felix Salmond. Two years later, Rose became assistant cello instructor to Salmond. He graduated from Curtis in 1938 and took the post of cellist with the N.B.C. Symphony Orchestra under Arturo Toscanini. The following year Leonard Rose went to the Cleveland Symphony Orchestra where Arturo Rodzinski was conducting, and stayed with this group for the next four years. He also gave numerous solo recitals and with chamber music groups.

In 1943 the young artist joined the Philharmonic Symphony Society of New York. The following year he made his New York debut with this orchestra, playing the Lalo Concerto. The next year, Rose became solo cellist of the New York Philharmonic-Symphony Orchestra. The same season, he made his Town Hall debut as soloist. He became a member of the faculty of the Juilliard School of Music in 1946. More recently, Leonard Rose has been appointed Head of the Cello Department of the Curtis Institute of Music.

Leonard Rose has been soloist with the New York Philharmonic-Symphony Orchestra eighteen times. As soloist with them he has performed the Lalo, the Dvorak, Brahms Double Concerto, Don Quixote, Schelomo, Rococo Variations and smaller works. He has played under conductors Rodzinski, Walter, Szell, Mitropoulos, Stokowski, Munch and Steinberg. When Rose announced his decision to leave the orchestra it came as splendid news to the musical world that he would devote himself to a solo career. With Leonard Rose on the concert platforms of the world, the devotees to the majestic cello will inevitably expand in number.

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Although frequently my thought to do so, I had not questioned any other cellist at exactly what age a child should start the study of the cello. Being an instrument of large proportions, the problem presented is rather a provocative one.

This Christmas day, Sada and I, with our son Michael, and daughter Lois, were visiting the Schuster home on Fifth Avenue in New York City. Our Lois had been happily entertaining little Johnnie Schuster, then four years old. Dinner was over and we had seated ourselves facing the pretty Christmas tree, to which Lois and Johnnie had immediately gravitated.

As if in answer to my unspoken question, Mr. Schuster, addressing his young son, said, "Johnnie dear, I shall bring you your cello and you shall play." We showed surprise; however, it was not a cello he handed to Johnnie, but a large-size violin which the youngster at once set between his knees.

Now I broached the long delayed question, and asked Mr. Schuster at what age he felt it wise to start a child on the cello. He went into an adjoining room and brought back a small packet of photographs. Untying it, he said, "Here, I will show you something. Look at these pictures. They were taken long ago, when I was a child." Pictures a'plenty, of a very young Joseph, with a cello; appealing old-world clothes; serious-eyed child hugging closely his almost big-as-himself cello; pictures with his brother at the piano; group pictures of the other Schuster children, all with their instruments.

"At six years — that is a fine time to start," Joseph Schuster now said. "But, in order to build good cellists, the parents must make the decision. It cannot be left to the child. The parents must decide, and then present the child with the instrument."

"Would you, though, advise studying another instrument before the cello, like the piano or the violin?"

"There is no reason for it," he replied. "I never have studied any other instrument."

"And what about girls — do you feel that they should also start at that age?"

"But certainly!" he said emphatically. "I believe in girls studying the cello. What is more charming than the sight of a little girl of eight playing the cello in a school orchestra!"

"Oh, I agree with you," Sada interposed. "And now that we have the youngster with the cello, suppose we proceed from there."

"Well," said Schuster, "I attach a lot of importance to the holding of the bow," and he demonstrated. Nothing seemed exaggerated about his position. His right thumb was a little bent. The second finger lay opposite the thumb, with the bow fitting firmly into the groove of the first joint. The tip of the little finger was placed firmly on the stick, but with no tension, "otherwise, one loses that sensitive balance."

Said he, "The first and fourth fingers are the most important. When I play 'piano' on the cello, I sometimes hold the bow only with the first and fourth fingers. One cannot over-estimate the importance of the sensitive co-ordination between the first and fourth fingers. I advise cellists to practice various passages holding the bow with only these two fingers."

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Each time we visited Mr. Schuster, he played for us. His every motion, even when in seeming repose, creates the feeling that in a moment or two he will place his cello before him and play. On one occasion, while playing, I stopped him as he was holding a long note, immediately before he was to start up-bow again, and asked him to demonstrate the bow change at the tip.

It was beautifully done, certainly, and without the slightest weakening of the tone. He smiled, "Well, there isn't much to be said about it."

"Well, perhaps not," I replied, "except that it was so deftly done. I notice that you employ a slight wrist manipulation."

"Exactly."

Sada observed, "But you seem to use all fingers at the frog."

"That is also true. At the frog I use mostly fingers. Putting it differently, my change at the frog is with finger, but with a slight use of the wrist. But at the tip, there is practically no finger, but just a slight wrist manipulation."

"What," I asked, "is the most important phase of left-hand technic, as far as you are concerned?"

"To me, a good left-hand trill is the most important for the development of the left-hand. Without it, there is no clarity, no velocity. Why is it," he declared, "that we hear so many trills indistinctly? And even where there is a certain amount of clarity, why do we get so little brilliance?

"It goes without saying that the fingers have to be very strong. More attention should be given to the very beginning of the trill," he advised. "We must start with the finger high above the string, and create the feeling that we are dropping on the note from the 'fifth floor' to the first floor' — not from the 'second' to the 'first floor'! And at the same instant, we must make a little accent with the bow, like a sforzando. This will insure a sharp type of clarity at the start of the trill.

"You know," he continued, "on a long trill, I generally start slowly, even in concert. It is a fine accomplishment to be able to start a trill slowly, and have it get faster and faster. It has a wonderful effect. De-

velopment of the fast, even, trill has a splendid tonic effect on left-hand technic in general. Much like a good rubber ball which, when dropped from a height, keeps on bouncing by itself, each succeeding bounce then shorter and faster.

"As the trill gets faster and faster, the fingers get nearer to the string. If, however, we start quickly on a long trill, there is nothing the player can do when he reaches the middle of the note. It cannot be developed.

"As for me, I spend a long time practicing long trills, starting slowly and getting faster. I do it in every position. And in the very high positions, of course, I spend a lot of time with it.

"When you trill," I asked, "what part of the finger do you use?"

"The angle one trills with is very important," Schuster answered. "Now, for instance, the third finger has to be flat when we trill with it. The fingers can never be completely round. I try to use the pad of the finger as much as possible. For the moment one uses the tip of the finger with the trill, it becomes brittle and there is no body to the tone."

Sada said, "We have discussed left hand finger independence so often with the artists, it is high time we hear what Mr. Schuster has to say."

"What a team you both are!" the artist declared, "together to have compiled the opinions of the world's great string players. Most every string player knows how important it is to develop finger independence, yet I feel that most cellists do not put enough time on it.

"The cellist should very carefully analyze each finger on his left hand, to determine whether he has complete control of each one. There is much," Schuster suggested, "that one can get from the Sevcik violin studies. And there are quite a few published studies on finger independence, but they should serve as examples for the pupil to work out various combinations from. The cellist must concentrate on those fingers that require more work. Numerous combinations can be worked out with each finger on a different string, or with two fingers on strings, or where three fingers remain; where two middle fingers remain; where the two outer fingers remain. These should all be practiced slowly, and at various tempi, to insure good finger development," he urged.

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To me one of the most intriguing facets of the art of cello playing is the vibrato; that is, the comparison of the vibratos of the world's famous cellists. Time and time again I have heard at very close range, in the intimacy of the living room, the beautiful yet dissimiliar tones of the cello virtuosi. Listening, I could not imagine anything more beautiful than the tone I was hearing at the moment, — yet, each has marked individuality.

Mr. Schuster's vibrato is accomplished with great ease. I listened quietly to him for a few luminous moments. "What part does the finger play in the vibrato, the wrist, and the arm?"

"The fingers are the most important," replied Schuster. "And the most important portion of the finger is its very tip. You can shake your

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hand as much as you wish, but if the tip will not move, will not be vibrant and very much alive, you cannot produce a beautiful vibrato."

As he played for us, "Notice that my vibrato, the real vibrancy, comes from the very tip of the finger." Impulsively, he put down his cello, and vibrated with his finger on the table top. He removed a pencil from his pocket and demonstrated further by vibrating in different speeds with it. "In each case," he pointed out, "the motion starts right from the finger tips. There is an active motion of the fingers, and a passive motion of the wrist."

"At every speed of the vibrato, there must be complete control. It is amazing, really amazing, how many speeds of vibrato one can get just through the fingers. First of all, a good deal of energy is saved! I object to vibratos that are extremely wide. They prove at once to me that there is too much action of the hand, and not enough of the fingers. I repeat, all the variety one wishes for can be accomplished through the use of the fingers."

"And the left elbow — what part does it play in connection with the vibrato?"

"The height of the elbow," he replied, "is very important in relation to the vibrato. I would say that whatever is natural is comfortable, and whatever is comfortable, is very likely the best way to hold the elbow." Ruminating for a moment, he added, "yet most cellists are apt to hold it too high, with a harmful effect on the vibrato."

"As a specific example," I inquired, "how high should the elbow be when vibrating on the A string?"

"Completely down. If there is nearly a straight line between the elbow and the wrist, you can rest assured that the elbow is not too high. What I say about the elbow and the A string applies also to the middle strings. There is a slight oscillation of the wrist when going to the lower strings, rather than an exaggerated motion of the elbow. Even on the C string, there is to be only a hinged action of the wrist. Listeners tire of hearing the cramped sound resulting in the vibrato when the high elbow is used." We discussed this subject fully. Then: "After one has developed a beautiful vibrato, there is yet another important problem. That is the cultivation of the same type of vibrato on all four fingers. This is of extreme importance," stressed Schuster. "For we can get a wonderful vibrato with certain fingers, but the real problem is to get equal results from all four fingers. There is a tendency for cellists to keep the wrist too high in the upper positions on the A string. But no matter how high you go up on the A string, continue with the low wrist," he cautioned.

"What," I asked, "would you say about the vibrato in the thumb position?"

"That is really important," he replied. "But again, I want to make the same comment as I did with the other strings — that the actual thumb itself must perform the vibrato. To put it this way, concentrate on the actual vibrato motion from the thumb itself. After all, all activity with the thumb is unnatural. And while it is much more difficult to achieve

the same tone quality in the thumb muscle (muscle bone), we should nevertheless strive to improve the vibrato on the thumb, to make it nearly equal to the other fingers. And it is surprising how like the other fingers the thumb can actually become. Unfortunately, though, cellists do not concentrate on it enough, and, consequently, the tone of the vibrato in the thumb position sounds pinched."

"What would you suggest?"

"Just this. The cellist must form a clear conception of what the vibrato sounds like in the other fingers. He should listen carefully to the vibrato in the thumb position — and then just work hard! I advise my pupils to start from the thumb in the fifth position and vibrate with every finger, paying special attention to the thumb, going up in every position. The thumb should be as close as possible to the other fingers."

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"One hears so much rasping on the C string," I complained. "What suggestions have you for beautifying the tones, and for clearer enunciation on the C string?"

"Unfortunately, I have to agree with you, Mr. Applebaum. Yet a good deal of the poor quality one hears on the C string is unwarranted. It is obvious, of course, that pressure is required with the fingers and with the bow when playing on the C string, but the real secret lies in the amount of intensity that is applied."

He asked me to put out my hand, and he pressed his thumb into my palm. "The pressure I am applying now would be equivalent to playing on the A and D strings." Then looking at me intently, he said, "Now I shall apply the amount of pressure which should be used to play on the G and C strings." It proved to be quite a terrific amount. "Yes, it is terrific," he agreed. "Practically twice as much." Then, "you see this thumb mark on my Tourte frog?" and he showed me a breathtakingly beautiful bow.

"Why!" exclaimed Sada ruefully, "that frog is almost ruined!"

"Well, one can't bow on the G and C strings for as many years as I have," he told her, "without the frog taking its toll! It is remarkable how the friction of the comparatively tender flesh of the fingers gradually wears away the tough ebony."

"So you feel that on the low strings the pressure is practically doubled," I reiterated. "But are there not other factors that affect the production of fine tone in the low registers?"

"Yes," he acknowledged, "there is another, and very important thing — the necessity for making sure that the bow is always at right angles to the string. Where one might be able to get away with a slight discrepancy in the higher strings, it is of great importance on the low strings. But I will tell you something that good cellists do not concern themselves with often enough." He brought the cello close to me and said, "Let us examine this C string very carefully. Do you notice the thickness of the wire and the slight grooves that occur between? Well, if you play with the bow absolutely parallel to the bridge, crossing the string at a right angle, and you apply

the proper pressure, you then keep the bow hair right in the grooves, particularly important on the C string. Bearing this in mind, the cellist has a better chance of producing a tone of sonority and clarity than if the hair crosses at an angle and loses a fraction of its frictional effect."

The exasperating matter of "wolf tones" — that bane of cello players — absorbed us for a while. Their presence is found less noticeable in some instruments than in others. Seemingly, they cannot be completely eliminated.

"When playing in public, Mr. Schuster, what can you do when the wolf tone is present on a prominent note?"

He answered, ruefully, "What can one do? Well, there are a few things to do, it is true: firstly, cellists must become acquainted with their instruments and know exactly on which notes they are sensitive to wolf tones; they should never force those notes. Instinctively, they should apply less pressure there. Another suggestion is to play that particular note, if it is to be held any length of time, with the bow nearer to the fingerboard. In slow passages, the bow should be prepared to gradually approach towards the fingerboard before the wolf tone is played."

Then he added, "But the best and most generally used expedient of all is to press the sides of the cello slightly with both knees when playing the wolf tone."

"Very interesting! I suppose there is no scientific explanation for the phenomenon?" I hazarded with a laugh.

"No!" he chuckled, "It just does!"

"Isn't it so, that some cellists place a cork under the tail piece to eliminate a wolf tone?"

"Yes, they do. And let me tell you a little story about that. One evening I went to hear Emanuel Feuermann play. I unmistakably noted a dullness in certain tones. After the concert, I saw Mr. Feuermann. He was pale. 'Oh, why did I do it!' he groaned, and I asked, 'What did you do?' 'Oh', he deplored, 'I put a cork under my tail piece! I had such a bad wolf tone in one of the high notes! But, oh, how miserable I was all through the concert! Why did I do it!"

"Of course, I sympathized with Mr. Feuermann, but I could not resist asking him why he tried that expedient. 'But so many orchestra musicians do it!' he cried. 'Certainly they do,' I agreed, 'but only because they are satisfied to sacrifice some of their instrument's acoustic properties in order to avoid the necessity of guarding against the wolf tones!' "

Mr. Schuster and I discussed bowings. "At your last concert I noticed that you employed practically all of the intricate bowings a violinist is capable of doing!"

"Why," said he, "there is a lot to be gained by observing the bowing of violinists. I have played string quartets many times with Heifetz as first violin. Listening carefully, I observed that there was much that we can take right over from the violin to the cello. Particularly so in the various styles of spiccato and staccato."

I readily agreed with him.

Our discussion veered to advanced students of the cello. "Just what is your approach to an advanced player, when he first comes to you?"

"Well, one of the first things I caution not to do is to ask me too frequently how this or that run should be fingered. Rather, I should like to be asked, 'how can I play this passage to get from it the deepest musical meaning!' Too little consideration is given to the fact," said Mr. Schuster, "that there are many passages where the easiest, and least important part is the mastery of the technic. I would advise advanced players to spend much time on the working out of every shift, every string change and every fingering so as to extract from the passage all the musical thought it should convey."

Further, Mr. Schuster continued, "I make it a point with all of my advanced players, particularly if I do not know them very well, to balance their strong points against a much more intense program leading to develop their weak points. We all know that technic itself is only a mechanical means to employ to give expression of the musical art. Yet, no matter how often we express this, many musicians continue to think that the height of accomplishment is the technical mastery of a work. You know as well as I do, Mr. Applebaum, that actual finger technic is the easiest phase of the art to teach!"

"How do you feel about scales? Do you regard them as indispensable?"

"Oh, yes, indeed," he replied quickly, "I like scales and then more scales. Slow scales, fast scales; then various styles of bowing in legato, staccato, spiccato, detaché, etc. The student who succeeds in mastery of the scales and of the various bowings will have no difficulty with passages in any of the major works."

"And you? Do you still practice scales?"

"I assuredly do!"

"What would you practice if you arrived late at a concert and wished to limber up?"

"Exactly what I have just said, *scales,*" he instantly replied. "I would not practice anything from my program, but I would be satisfied to apply myself to a half hour or an hour's practice of scales and exercises. You see," he reiterated, "scale practice is the most important element in the mastery of each artist's craft, whether he be vocalist or instrumentalist."

"What other specific material do you give to a very advanced player?" I asked.

"I favor a thorough study of the Romberg concertos. All of them. They should be mastered as technical exercises at the time of study, and should be used as review drills throughout life." Then he added, "To cultivate musicianship, I play a great deal for the pupil. I encourage him to imitate, and to concentrate on what he hears so that he may carry in his memory the pattern that unfolds before him. In my opinion, this does not stifle individuality. By such listening the student will learn how to communicate his own musical ideas. Hearing good music, playing chamber music, concentrating on the inward meaning of a work, all eventually develop the individual's musicianship."

When I then asked Mr. Schuster for his opinion on the matter of cello literature, he responded laughingly, "I can say a lot about that. However, in the last number of years, the situation has improved. We now have new cello works by Samuel Barber, by Hindemith, Martinu, Prokofieff, Miaskovsky, by Shostakovitch, Villa-Lobos, Guarnieri and others."

"And of course, your obvious mission," remarked Sada, "is to bring these works to the attention of the public!"

Mr. Schuster has the facility of taking up a new work and getting it ready for public performance in a short time. When I remarked about this, he answered modestly, "Well, perhaps I have, but only after hours and hours of intensive, hard work first." Then, "You recall, Mr. Applebaum, the experience I had a few weeks ago?"

That was when I had visited him one Thursday afternoon. Hindemith had left the apartment a few minutes before. When I came in, the cellist was at the piano with his pianist Edward Mattos. "I have been asked to play this new work of Hindemith's on Sunday," he told me. "I have never played it in public before," and then explained, "You see, it was supposed to have been performed by another cellist, who is indisposed. There is not much time left until Sunday!"

Then they went through the entire work while I listened. It sounded very well to me. I watched the piano part carefully as they played.

"When were you notified?" I asked.

"Just yesterday morning," said Schuster.

"You certainly have it well enough now, almost ready for public performance already!"

Mr. Schuster laughed pleasedly. "I hesitate to tell you how many hours Mr. Mattos and I have spent on it. All day yesterday and all today thus far."

Sunday, after an acquaintance of but four days, for its study. I heard them give a magnificent performance of the work!

"You memorize quickly," remarked Sada. "Have you any suggestions on how to memorize?"

"There are many aids, of course, but experience and concentration are the important things to train the memory. However, I should like to suggest this, memorize the musical meaning of the work. Even great players, often enough, concentrate too much on technical aspects. It is not enough to merely memorize notes and phrases. Subtle emotional concepts, even various subtle differences in tempi, must be carefully memorized. I will tell you a little experience I had.

"The other day, walking past Carnegie Hall, I met Dimitri Mitropoulos. We stopped to chat. He said to me, 'Oh, I am so busy. I have so many symphonies to memorize for the coming season.' "

"He conducts everything from memory?" Sada asked.

"Yes, he does. He has a wonderful memory and conducts completely without score. But, nevertheless, he does not achieve that distinction without hard work. You know," Schuster reminisced, "for quite a few years I was first cellist with the New York Philharmonic Symphony

Orchestra. I recall one concert at which Rachmaninoff was soloist. He played the Paganini Variations, with Mitropoulos conducting. At the rehearsal, in one of the fast variations, Rachmaninoff stopped and said, 'Mr. Mitropoulos, it is remarkable how you have memorized this score!' and Mitropoulos answered, 'Well, you see, Mr. Rachmaninoff, I see the whole score before my eyes.' To which Rachmaninoff replied, 'Well, Mr. Mitropoulos, you see the third variation too fast. Please let us play it a little slower!'"

* * *

Joseph Schuster is not a loquacious man. Balancing his reserve, Mrs. Schuster converses freely; about their tours, about musical conditions in the west, in South America, travel experiences, and even on baking. When Sada complimented her on the excellent hot bread she served, she said that she had baked it, and that she liked to cook. "Home-made bread—how wonderful!" sighed Sada, who feels she is a novice at baking, and Mrs. Schuster confided she had learned to bake as a girl in Idaho, "where we all make our own bread."

Mr. Schuster beamed at his wife. Later he showed us a great many pictures in color of the Idaho estate—pictures of himself and wife and son, resting or playing. "Here we spend our summers," he said reminiscently. It seemed an ideally restful place for a concert artist to be. A place of large spaces—for swimming, for riding, and for peaceful seclusion.

* * *

The birthplace of Joseph Schuster is a far cry from Idaho or even New York City. He was born in Constantinople. His parents were Russian, and when Joseph was three years old, they returned to Russia. Here he received most of his musical education.

When Joseph was ten years old, growing up in a family of musical children, he was given the thrilling experience of playing for Alexander Glazounov. The eminent composer was well pleased with the boy's playing, and arranged for him to study under scholarship at the St. Petersburg Conservatory of Music.

The Russian Revolution interrupted these studies. The Schuster family moved to Berlin and Joseph was enrolled at the famous *Hochschule*. Prior to graduation, he was offered the post of solo cellist of the Berlin Philharmonic Orchestra, which he accepted. He stayed there for five years. Coming to America in 1934, his New York debut concert was immensely successful, and Toscanini asked him to become first cellist of the New York Philharmonic Symphony Orchestra, a post he relinquished when he decided to concentrate wholly upon concertizing.

Joseph Schuster is an artist of great distinction; his concerts have stimulated American interest in the cello as a solo instrument to a very great extent. His South American tours have been a succession of triumphs, and there too, increasing interest is found as a result with lovers of the cello multiplying rapidly.

Though seemingly of reticent nature, Joseph Schuster emanates quiet

charm. He is of middle height, dark and handsome, with expressive eyes and mouth. His movements are never hurried; occasionally he grows intense, and then speaks quickly and eloquently. Soon he lapses into quietude again, and conversation proceeds unhurriedly.

He seems to enjoy analysis, is scholarly and earnest. It is hard to visualize him quite care-free at any time, even in repose. There is a brooding quality about him, an almost Oriental impassiveness. He does not impress one as of a comradely type, nor a man of quick laughter or easy humor; rather, as one who needs to assimilate his joys and sorrows slowly.

It is obvious that for him the world centers around his poised, good-looking wife and young son. "She is such a help to me in my work, and in my travels," he has remarked a number of times, always with a very fond look in her direction. For Mrs. Schuster, as well as for her gifted husband, it is the cello that occupies the very center on life's stage, and it is the cello about which all their deepest thoughts and plans revolve.

JOHN CORIGLIANO

We walked out upon the stage of Carnegie Hall and stood looking out thoughtfully into the large, impressive auditorium. The hall now was not filled with the excited expectancy of a brilliant concert evening; rather, it was noisy with summer-time renovating activity. Rugs were up, chairs were piled to one side and hammering was loud.

We had come here for a day's work with John Corigliano, the concert-master of the New York Philharmonic Orchestra and had stopped on our way upstairs to the artist's green room where we would talk and write.

Mr. Corigliano turned to us and said feelingly, "This is my second home. For twenty-five years I have played on this stage. First, my own solo concerts. Then my position with the Philharmonic for the past eighteen years. . . ."

"Doubtless you have played some unusual works as well as the standard concertos as soloist with the orchestra during these years?"

"Yes," he replied. "The concerto by Vittorio Giannini, which was dedicated to me, and which I played at Town Hall with an orchestra composed of members of the Philharmonic and which was conducted by F. Charles Adler. Other unusual concertos were the Szmanowski #1 which I have performed four times with the Philharmonic—twice under Rodzinski (1946) and twice under Mitropoulos in 1952, and the Delius violin concerto which in 1938 was performed by me for the first time with the New York Philharmonic under Sir John Barbirolli, who was then conductor of the New York Philharmonic Symphony.

"Also," he recalled, "the unusual concerto by Vaughn Williams, the Academico, for violin and string orchestra accompaniment, as well as the work by Elgar which I performed four times with the Philharmonic under Barbirolli, also three or four years ago under Mitropoulos. Then of course, the most recent was last season when I performed the Sir William Walton concerto written for Heifetz, and before then, performed in New York only by him. Vladimir Golschmann conducted in place of Mitropoulos who was ill."

"As concert-master of the New York Philharmonic, you doubtless have met all of the great string players?"

"Practically all of them have been soloists with the orchestra, and I feel much admiration for them," Mr. Corigliano answered. And added, "Before the rehearsal, I go to their dressing room and often we discuss the concerto they are to play."

When we questioned him about memorable experiences he has had,

Mr. Corigliano recalled the time at the Lewisohn Stadium the morning of a rehearsal for the concert featuring Jascha Heifetz. Heifetz was playing the Beethoven Concerto with the orchestra and stopped to discuss the amplifying system. Then he said, "Corigliano, I wish you would play. I want to go out into the field and listen."

"I said, 'No. After you, Mr. Heifetz, I cannot play a note.'

"But he insisted. 'Please play!' What else could I do! I played, while Heifetz walked about the field listening."

I interposed then, "What a good thing it is you know the work so well."

"You know," Corigliano said, "I had not played the concerto for a few months. But," and he smiled warmly, "it went all right!"

Mr. Corigliano told us of the concert at Carnegie Hall when Zino Francescatti played the Brahms Concerto. He said, "You know the majestic opening after the magnificent introduction of the orchestra? Francescatti started to play, when I noticed a few hairs of his bow loose and hanging down. You know, when a violin soloist plays with the orchestra, naturally I do not have to look at the music as I know the orchestral part from memory and my eyes are focused on the soloist. I saw that he was going to run into difficulty. Francescatti and I looked at each other. We reached an eye-to-eye understanding.

"He waited until the C sharp trill just before it modulates into the first theme, and there I took over, played that trill and held it long enough for him to remove the broken hairs from his bow. I played the two grace notes at the end of the trill and then Francescatti came in on the note D, which starts the theme."

"I feel the excitement just listening to you tell about it!" Sada exclaimed.

Corigliano laughed understandingly. "After the concert, Francescatti came to me and hugged me. It was," he added with satisfaction, "such a wonderful mutual feeling."

It is not easy, we agreed, to realize the responsibility that the concert-master's post holds. The conductor constantly looks to him for practically every alteration in dynamics and in tempi. It goes without saying that he must be a fine musician.

"There are other factors too," Mr. Corigliano pointed out. "The concert-master must earn the admiration and respect of his colleagues. He must be loved. He must know human nature and must be successful in getting along with the men. And, in the case of the New York Philharmonic, where we have many guest conductors, additional responsibilities arise. The concert-master must possess great knowledge and must have much experience. And above all," Corigliano stressed, "he must have the natural qualities of musicianship and must have a wonderful sense of intonation as well as a most sensitive feeling of tone color and nuance."

"Surely he must be technically infallible."

"Yes. Many instances arise when he must assume the leadership in case of a musical mishap. He has to be alert every single second."

JOHN CORIGLIANO

"Of course, he must bow and sometimes finger the works played?"

"It is not surprising to have players in the section technically very well equipped—some even with soloistic ability. With players of such high level, the concert-master does not need to obtrude in volume or even in attacks."

"In this case, he would hold the men together by his dynamic force rather than by playing above them?"

"Playing above them would be bad taste," he quietly observed. "One of the most difficult attainments of an orchestral body is to achieve a very beautiful 'piano' in the string section. And often I exaggerate and play 'double piano' to create the feeling that the second stand should play softer, the third softer still, and so on all the way back. We thus produce a sound as beautiful and as subdued as the conductor wishes."

We asked Mr. Corigliano whether he knows in advance which concerto he is to play during the next season.

"Yes," he replied. Often I do, and then of course I practice it during the summer. But, you know, we must be prepared to play for distinguished guests. We are not aware of who may be in the audience. A few seasons ago I performed the Sibelius concerto with Stokowski conducting and was told that Dimitri Shostakowich was in a box. The composer came back-stage later and we talked. Virgil Thomson wrote a sizeable article next day in which he told of the experience which Shostakowich had at Carnegie Hall.

"I recall an unusual experience with the Tone Poem, Ein Heldenleben of Strauss. The violin solo is considered as difficult as any in the literature. Every concert-master wishes to play it. Well," and he leaned back, "it was scheduled for the third time before I actually did play it!"

"Really! How could that be?" we inquired.

"First, I was to play it at the Stadium with Fritz Reiner, but rain cancelled that concert out. The next time, we rehearsed the work under Rodzinski all week, and when Thursday evening arrived, so did I at Carnegie Hall, only to find the Hall dark and desolate. You see, it was the day of President Roosevelt's death. I vowed then that the third time I would play it, or else never again!"

"And . . .?"

He sighed. "I finally did perform it under Mitropoulos at Carnegie Hall and played it for three performances."

The poise which leadership stamps on a man is evident in the carriage and speech of John Corigliano. He is finely-disciplined to the exactitudes of his important musical post. He is a dark and handsome man. His forcefulness has an overlay of mellow quality, a patina of sympathy and instant understanding. His voice is quiet and musical. He is a man one can like at once.

"We presume," we said to him, "that after these years, there is no need for you to practice the symphonic literature?"

"Not after so many years," he concurred. "yet, our permanent conductor, Mitropoulos, plays a great deal of modern music and of course,

musical and technical problems frequently come up. I ask for my part of any new work at least a week in advance before the scheduled rehearsal. I then am in a position by the time the rehearsal arrives, to suggest fingerings and bowings to my section to lighten the difficulties. Too, very often the music is in manuscript and quite difficult to read."

Then he added, "In modern music one of the most exacting problems, as you know, is that of intonation. We often solve this problem by playing many of the passages en-harmonically."

"What about the intricate rhythms in our modern works?"

"They really are difficult, I admit. But Mr. Mitropoulos has a very astute device of working them out. As in Stravinsky's Rites of Spring, for example. Stravinsky writes very short bars like 3/8, 7/8, 3/4, 3/16 etc. Where the rhythm constantly changes, Mr. Mitropoulos ingeniously makes one long bar out of four or five short ones and then asks the orchestra to put a slight accent over the note that starts each measure."

"He doesn't require you to play these accents?"

"Oh no. These accents are not to be played, but felt. They are there merely for the eye. It is difficult to follow these fast beats as individual measures so he very skilfully groups them.

"We have American composers whose works embody the jazz idiom to a large extent and are highly syncopated. Men like Leonard Bernstein, Paul Creston, Aaron Copland, Norman Delo Joio, Louis Gruenberg, Charles Ives, Peter Menin, Walter Piston, William Schuman."

We questioned him about the guest conductors who come to lead the New York Philharmonic Orchestra. "Do you find it necessary to alter the style of your performance adapting yourself to each conductor?

"Of course," he replied. No two conductors are alike. For instance, one may wish us to accent certain passages very strongly; another will ask, 'here I should like a light staccato'. Mitropoulos prefers a very strong attack from the orchestra. He wants us to project a fp attack perhaps more than other conductors do. On the other hand, Bruno Walter wants a more lyrically rounded, softer, attack."

We asked Mr. Corigliano what suggestions he would offer the aspirant to the concert-master's post.

He considered. "One thought I wish to express is this. Aside from the necessity of being trained as a soloist, let me remind the young violinist that he has to sit in and get experience in the orchestra. Experience in sight-reading, etc. He must, and should, steep himself in the tradition of the symphonic literature.

"My advice is that the talented violinist play in the orchestra for at least two seasons and acquire the knowledge plus experience which can be derived no other way. Alone, no matter how gifted he may be, he cannot attain this apprenticeship. He must be like the interne in a hospital who learns by watching his superiors. He must, sitting in the orchestra, listen intently to all that goes on about him!"

John Corigliano was born in Greenwich Village in New York City in the early 1900s. His first musical experience came to him as a four-year-old

at the time of his family's mourning period for an older brother, when musical instruments were hidden in a closet and the house was unusually still. Four-year-old John opened the closet, took out the instrument and played on it. Tunes emerged.

Later, a friend of the parents, an artist, perceived the youngster's talent and expressed himself to the parents, and not long after, the child was taken to a violin teacher for his first lessons. A number of years later he reached the stage of concentrated attachment to the violin. Little else mattered to the growing boy.

At eighteen, he made his successful debut at the Aolian Hall in New York City, and the following year (he was a pupil then of the late Leopold Auer) the young virtuoso made his solo appearance with the New York Philharmonic Symphony Orchestra playing the Bruch G minor Concerto under Joseph Stransky.

Tours followed, in company with famous singers Bori, Talley and Chaliapin. Then came recitals in Carnegie Hall, later in Boston, in Chicago, etc. 1934-5 saw Corigliano as soloist for the Columbia Broadcast weekly concerts as concert-master of the orchestra under Howard Barlow.

We wondered how events brought him to the concert-master's chair of the New York Philharmonic Orchestra and he told us, "You recall the time that Fritz Kreisler announced the true authorship of the works he had been playing for years as compositions of old masters? Everyone was startled, to say it mildly, to realize that Kreisler himself had composed these works.

"Well," said Corigliano, "I was asked to play a special broadcast of a half-hour of these lovely pieces, over a coast-to-coast network. Maestro Toscanini tuned in, and Zirato, manager of the Philharmonic who was with him, telephoned me later to come to Carnegie Hall. 'The Maestro has something nice to tell you', he said.

"When I met Toscanini, he said to me, 'I listened yesterday and it was beautiful. Particularly the accurate intonation.' A few months later, an opening in the Philharmonic Orchestra for assistant concert-master came up, and it was offered to me (the season 1935-36.) During the fifth week of the season, Piastro, the concert-master had an accident and for the next six weeks was unable to play. I was placed in his chair. The very first week, I remember, I played the well-known solo of the Brahms First Symphony, with Otto Klemperer conducting. He himself applauded the performance and asked me to rise to bow.

"In 1943, when Artur Rodszinski was chosen conductor of the Philharmonic, he offered the post of concert-master to me."

John Corigliano fills this commanding post with brilliance; as executive, as soloist, and as recording artist.

ALEXANDER HILSBERG

We looked forward with great interest to our discussions with Alexander Hilsberg because of his many and varied experiences as concertmaster, as conductor and as teacher. He is an artist of intense, impressive personality, of medium height, and with an erect carriage and aristocratic bearing. Even when silent, his very expressive face seems to speak. His hands, reposing in his lap, draw the attention constantly, for even in quietude, they are dramatic. During conversation they move slightly, as if in communion with his thoughts.

We generalized on the subject of conducting. I said "It appears to me that unless a conductor has had training on and plays a string instrument it would be difficult to accomplish the finesse of ensemble."

Thoughtfully, Hilsberg replied, "There are a number of reasons why that is so: a violinist's background is fuller than that of any other instrument in the orchestra, because of its repertoire. Pianists, though they may have a richer and wider literature of music, may not be susceptible to the same sense of sustained tone and ability to shade its color, which is so essential in an orchestra. The piano, being more or less percussive, presents the problem of sustaining legato, which pianists always strive to achieve."

"In grouping, how do you prefer to seat the players in the orchestra?"

"I like the violins together," Hilsberg replied. "It makes for better ensemble, because so many times they need to play in unison. There are so many places where they should be able to hear each other well. Yet, too, much depends on the hall. If it has very fine acoustics, no problem exists. In any case," he decided, "it seems better to have the violins together."

The requirements which enter into the making of a fine orchestra player are numerous. Of course, underlying all, is musicianship. But what Mr. Hilsberg considers of prime importance, and he demands this, is enthusiasm on the part of each individual.

"Every man in the orchestra has a vital, a very definite role. Each player has to feel he is as important as the soloist who comes to play with the orchestra. Each man must feel that his playing is what makes the orchestra 'sound.' This attitude will maintain for him," declared Hilsberg warmly, "the verve and the enthusiasm without which his own contribution to the whole group is banal. The humdrum attitude which many players are apt to fall into is deplorable and is the regrettable reason why a good orchestral body may fail to achieve distinction!"

"If the player has musicianship, tone quality and good technical set-up, and above these essentials an alive mental attitude, we have then the ideal orchestral player?" put in Mrs. Applebaum.

"Yes, and though we know it is the conductor who imbues the performance with his own interpretation, the musicianship of the individual player is of greatest importance. Now assume," he cited, "we are playing a Bach work. Suppose a player distorts it with bad slides, or suppose he plays Mozart like Tschaikowsky, that, obviously, is bad musicianship. These unmusical traits assert themselves, sad to say.

"So that it is of the greatest importance that our players have enough musical background behind them," Hilsberg summed up, "to feel the subtleties and to know the styles of all the music periods. Thus the conductor and player speak the same language, interpretatively."

"In this background, you of course include an understanding of harmony and theory?"

"Oh yes. A solidly built musician with a good theoretical background is ready for any emergency!"

I asked him then, "Apart from the technical considerations, what first suggestion would you offer to the young orchestra player seeking experience?"

"Now, this is very important," he replied. "The orchestra musician should so train himself that he must be able to listen constantly to every group in the orchestra as well as to be attentive to the conductor at all times while playing his part."

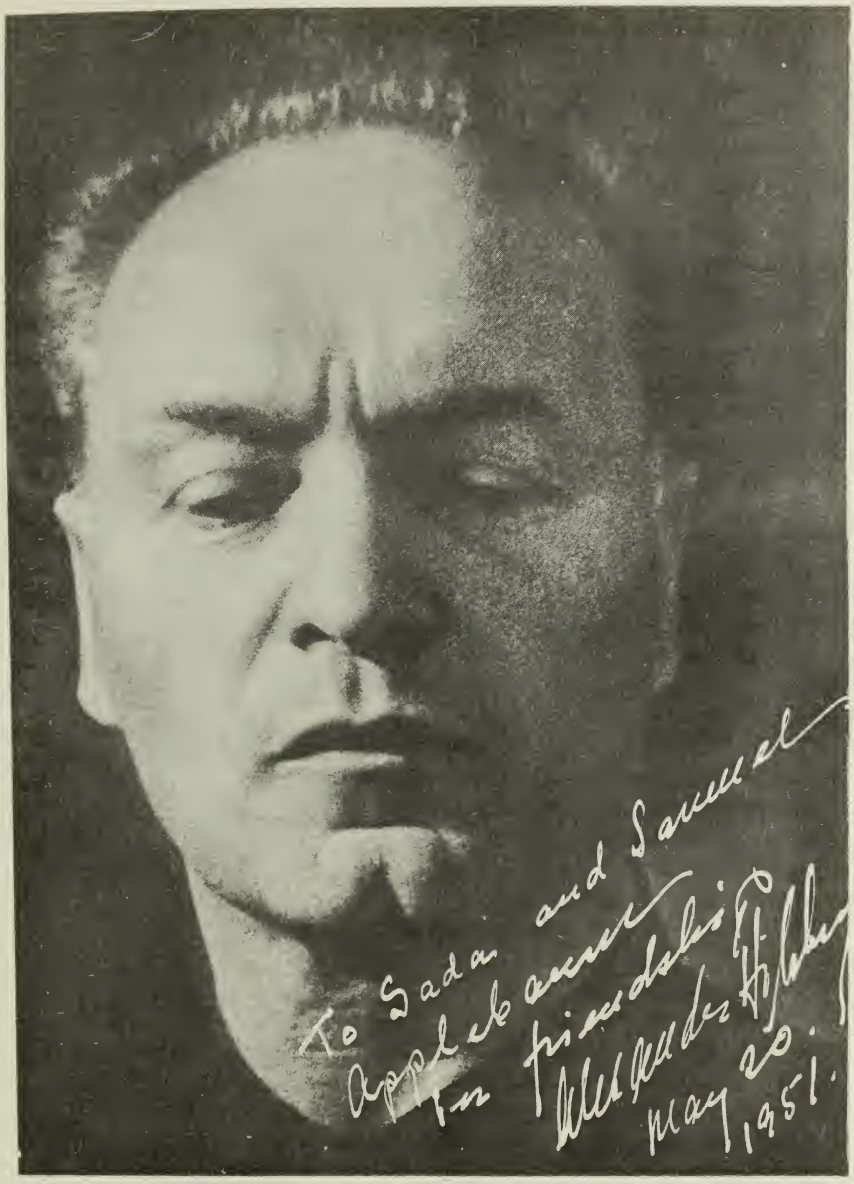
"Do you mean even during passages which present extreme technical difficulties?"

"Yes, indeed; no matter how difficult. The ear must be alert and the eye must never lose sight of the conductor." Hilsberg continued: "And this can and should be accomplished by any player if he trains himself. At first this would seem to involve covering a wide distance with his eyes, necessitating looking up and down from the music. But with time and experience, he can do both simultaneously, and with minimum physical effort or eye strain."

Reflectively, he went on, "It is surprising how many people hold an erroneous conception of what constitutes a good symphony player. Definitely, it is not sufficient that he just play technically well. He must have," he said earnestly, "the same sensitivity as a solo musician. He must not be an instrumentalist merely. He must absorb the mood of the conductor," he leaned toward us intently, "he must feel the music, live through the emotions of each page! Only then, will he be able to impart the composers' thoughts!"

Alexander Hilsberg was concert master and associate conductor of the magnificent Philadelphia Orchestra for many years. He has experienced innumerable, fascinating encounters with composers, conductors, and soloists.

We talked about the dynamic importance the concertmaster plays.



ALEXANDER HILSBERG

Remarking on the requisites of this key post, Hilsberg declared, "The concertmaster must possess leadership qualities! His every motion must reflect dynamism!"

"It goes without saying," I interjected, "that he must draw a beautiful tone and possess enough technical equipment to cope with all the solo passages of the repertoire."

"Yes. But more than that, he must express a strong musical personality. Every single phrase must be very carefully dealt with by him. He must know what to do with each phrase from the musical standpoint. It is important," he pointed out, "for a good concertmaster to feel the musical urge of the conductor. Of course, he takes the lead in transmitting this musical thought to the orchestra body." His eyes sparkled, "But this is the fine point! He must do all this without disclosing it to the conductor!"

Then he said, "In addition, the concertmaster must be a highly skilled chamber music player, so that if another solo instrument performs a phrase and does it well, he follows rather than 'fights' it."

I asked, "In developing a string section of an orchestra, do you suggest that all the players use the same fingering in difficult passages?"

His reply was in the negative. "It is permissible that each one should finger changes of positions in a manner he finds most comfortable. Even if it obviously would sound better if they all shifted exactly alike, one player can perform the same passage with his own individual fingering as cleanly as another doing it differently. I do not arbitrarily believe that shifting should be regimented. I feel that each one may accomplish the shifts, as he finds best."

He added, "We do our best work when we do it as suited to our own technical skill. One way, certainly, can be as beautiful as the other."

We discussed bowing specifically in connection with the orchestra. "When we speak of bowing and phrasing," he said, "we enter into the art of musicianship as related to the part of concertmaster as well as the player, and their ability to execute the various strokes with finesse."

"Don't you find, in connection with the various strokes, that definite differences arise, depending upon the conductor?"

"Yes. One conductor differs from another in his demands. One will, for example, treat *a piano* one way—another will give the same *piano* mark a little more tone. That alone would necessitate a change in bowing."

"Concerning vibrato," I started to say, and Hilsberg responded at once, "That is a very important matter. The vibrato must be suited to the mood and for the type of interpretative results the conductor wants to achieve. The vibrato of every man in the strings becomes just as important as it would be in solo performance.

"Sometimes the vibrato must be slow. At other times it must be intense, sometimes very intense—and sometimes, there must be none at all. Every one, as a single unit, must feel these different types of vibrato," he declared decisively.

"In an orchestral body," Mr. Hilsberg continued, "the vibrato is a very important factor and I have always devoted much thought to its

effect on tone as I desire it to issue from the string sections. Naturally, I hold definite ideas as to the manner it should be employed or omitted, as fitting to the moods to be interpreted from the composer's score."

I suggested that he mention some specific instances which would illustrate the point. Mr. Hilsberg cited:

"In the second movement of Schubert's 'Unfinished' Symphony there are several passages where there should be no vibrato and very little bow used, thus achieving an effect ot distance, lightness and transparency." And, speaking of Ravel's Rhapsody Espagnole: "At the very beginning, while more of the bow is used, it might be very light and there should be practically no vibrato—until we begin the crescendo. Of course," he added, "when playing *forte* the hand should be vital and alive." Again: "In the slow movement of Tschaikowsky's Fourth Symphony, where the violins have a counter melody to the bassoon, while the bowing must be exceedingly light, the vibrato should be strong, intense!"

We spoke of music as a profession and what the future held out as encouragement to induce players to take it up as a vocation. Mr. Hilsberg expressed a high regard for members of the profession and a high opinion of the dignity and artistic status of orchestral musicians. "It is my hope," he said, "that there are to be more cities where symphony orchestras will be founded and flourish with community financial backing to assure security to the personnel. It is amazing to note the growth of orchestras in communities, large and small, throughout the country, many comprising volunteers from all ranks of society, business and professional men, housewives, etc., who gather for the pure love of making music. This presents an undeniable argument that parents should encourage their young to entertain the study of music seriously, in time to become participants in group playing, whether as amateurs or in professional capacity."

We asked Mr. Hilsberg if he would make some suggestions that would aid young players who aspired to become orchestral musicians—embryonic symphony players. Aside from encouragement in the home, he recommends that: "Teachers in the schools should bring students, at an early stage, together to play in groups, changing the music frequently in order to develop sight reading. During the years of advancement the students would attain technical efficiency as well as musicianship. They should, as they progress, be constantly encouraged to read at sight trios, quartets, and other works including selections from the orchestral repertoire."

I interposed: "A deterrent may be difficulty to maintain regular attendance at meetings of student groups, whether three, or four, or in larger numbers as in school orchestras."

"I realize that," Hilsberg said, tolerantly, "and it is a problem that must be faced by the parents. They should not only insist upon regular attendance at classes, or meetings after class, but in the home should provide the object lesson of playing with their young people. There are parents, of course, who have no training as players; their years should not hinder their taking up study of some instrument and whether their progress is fast or slow, it will prove a stimulating incentive to spur their children to

greater effort, as well as creating a musical environment in the home.

"Yes," he reiterated, "I feel that music in the family circle is an ideal state. Where there is music in the home, the behavior problem becomes practically nonexistent. Where all, old and young, take part, interest is constantly stimulated encouraging effort to improve, whereas staying on the sidelines as a mere listener usually creates only mild curiosity." He continued: "Indeed, I feel so strongly on the subject of creating real interest in the young that I have consistently worked to inject features calculated to attract them at the Children's Concerts of the Philadelphia Orchestra."

"We have experienced the thrill that moved others who attended those concerts. But, how do you integrate persons in the audience into the program?"

"To begin with, I have children as soloists. Then, I arrange to have choruses of children, sometimes as many as several hundred voices. In order to get participation from youngsters in the audience I ask them to write little stories about the music to which they have been listening."

"Do you program music for them with a specific story behind it?"

"No. I ask them to draw on their imagination to write word-pictures of what they hear. Often, we perform a composition which is completely new, never has been played before and which, as a matter of fact, was written especially for that particular concert. Yet, when we ask the children to express their reaction to the music, it is amazing what fine letters"—he turned to his wife for corroboration—"and what beautiful thoughts are received from them. Astounding! You know," he said tenderly, "it is illuminating to find how the minds of children work and how they grasp at ideas and express themselves between the ages of eight and ten."

"In developing sensitivity in the child you assure a more understanding concert-goer for the future," commented Mrs. Applebaum. "Your annual series of Philadelphia Orchestra children's concerts have been so successful; perhaps you will describe a few typical programs?"

"Of course," Mr. Hilsberg willingly complied. "One was entitled 'The Influence of Literature on Music.' It began with Corealanus, followed by the Scherzo from Midsummer Night's Dream, after which we had the Midnight Ride of Paul Revere, from McGuffey's Reader. This was followed by a Suite for Orchestra, by Burrill Phillips, then Grofe's 'Huckelberry Finn.' Before each number the narrator discussed it from the literary standpoint, then from the angle of what had been done by the composer. At this concert, I recall, we had a thrilling innovation—a speaking choir of a hundred twenty-five voices. We closed the concert with a real story written by Robert Ward called, (and he smiled, recalling the hundreds of excited young faces) 'Jonathan and the Gingery Snare.' The work is written for fifteen percussion instruments, all grouped in front of the orchestra."

We felt the contagion of the joy Mr. Hilsberg experiences in presenting these wonderful cultural programs for the benefit of young people.

He continued: "Oh, we did any number of novel and pleasant things. Once I asked those in the audience whose birthday fell on that day to come forward. We played and the audience sang 'Happy Birthday' for them."

Warming to his subject he said: "A lovely program was one on Nature. Debussy's 'La Mer' and a movement from his 'Clouds'; Smetana's 'The River,' 'Forest Murmurs' by Wagner, then a Chinese choir (eighteen Chinese children) singing songs about nature. This concert ended with the 'Blue Danube' in ballet form, danced by children. After that the audience sang 'Sailing.' The children always join in singing a song."

Noting our warm interest in this phase of his activities as a conductor, Mr. Hilsberg related what he said was one of his favorite programs for young children, "The Life of a Composer." Two young pianists costumed to represent the boy Mozart and his sister Nannerl, perform the concerto for two pianos in E flat. Sixteen children, in the dress of the period, sing songs by Mozart with young Mozart conducting and Nannerl at the piano, followed by the playing of movements from his works, the concert closing with Country Dances in ballet form.

We were charmed by the pure affection registered by Mr. Hilsberg and deeply sensitive of the significance of his love for children, a love which geared the mind of this dynamic personality to grasp the level of understanding that guided his young admirers. Obviously, to arrange such programs requires keen thought and imagination, yet, "many are entirely unpremeditated," he said, "while others are prepared and arranged over a period of some time. The Mozart concert, for instance, took some three months to perfect. A particularly enjoyable program is one we called 'Forming an Orchestra.' This was presented at the first concert this last season. It began with a Fugue written for violins by Dubinsky. A piece by Villa-Lobos for the cellos followed, and then for all strings a Serenade by Dvorak. For the wood-winds we played a Suite by Scarlatti, and for the brass, a Fanfare by Hanson. After that came a little Suite called Children at Play, by Bizet. Then, as a holiday surprise (it was in December), 'Toy Balloon,' by Slonimsky, during which balloons that were attached to each desk were popped. A chorus of three hundred sang with the orchestra. A boy of eleven played the third movement of the Beethoven concerto, and to close the concert the Tschaikowsky Overture 1812 was played employing all the resources of the orchestra."

Impressed as we were with the description of these varied and well directed efforts to capture the interest of the younger generation, there is yet another that Mr. Hilsberg described, also a Mozart program, which must be related here. At the concert in which the program was given a four-year-old child was asked to come to the platform—then one of five, and another of six. Indicating the youngsters in turn, he explained to the enraptured audience that at this age (four), Mozart produced this (naming it) piece; then, following the procedure and indicating the five and then the six year old, giving the titles of compositions of Mozart at those ages, he ranged the children about him on the stage! He could hear the gasps of the audience as the dramatic and realistic sequence unfolded.

"It is not always easy to 'teach' children to like something," he reflected. "My thought is that by leading them, by exposing them to incidents sure to make an impression on their young minds, there will be a permanent rather than casual recollection which will shape their future thoughts and habits. So, I am sure we have taught them something of the beauty of good music."

The example set by the Children's Concerts of the Philadelphia Orchestra has been followed by other orchestras throughout the country.

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The Hilsberg home is one where leisurely ease and comfort is reflected in an atmosphere of scholarly refinement, where Mrs. Hilsberg is the gracious hostess. The romance of this charming couple began in Manchuria: it was in that country that Mr. Hilsberg met and married Neya, a young Russian girl cut off from her home and family.

Mr. Hilsberg was born in Warsaw, Poland, in 1900. He began studying the violin at the age of seven; at nine he was concertizing in Poland and Russia and at ten resumed his study of the violin under Leopold Auer at the Imperial Conservatory of Music in St. Petersburg (now Leningrad). He graduated in late 1917 at the time of the outbreak of revolution in Russia. He then went to Siberia, eventually to reach Harbin, in Manchuria, where he met the young woman who shortly became his wife. He had concertized on his eastward journey from Russia and at Harbin formed a string quartet which during the famine in China in 1921 contributed the proceeds of numerous concerts for the relief of the victims. In recognition of their generous deed, the quartet was invited to come to Peking, where each member was decorated with the personal order of Sun Yat-sen, the founder and president of the Chinese Republic.

The Hilsbergs arrived on this continent in 1923, at Vancouver, British Columbia and from there came to New York. In 1926 he became a member of the Philadelphia Orchestra, then directed by Leopold Stokowski; in 1929 became concertmaster and later associate conductor with Eugene Ormandy. He has appeared on various occasions as soloist with the orchestra, both in its home city as well as on tours. He has also been head of the Orchestra Department on the faculty of the Curtis Institute. At the time of the writing of his article Mr. Hilsberg had resigned his post with the Philadelphia Orchestra to devote himself entirely to conducting; he has been engaged to become musical director and conductor of the New Orleans (Louisiana) Symphony Orchestra.

With a background of shining achievements, the future promises further laurels for Alexander Hilsberg. He is the proud possessor of a famous violin, a work of Giuseppe Guarneri del Gesù of 1735, which he acquired in 1935 from Jan Kubelik.

MISCHA MISCHAKOFF

Mischa Mischakoff occupies a unique and brilliant position in the world of music. He is a splendid soloist, excellent chamber music player and one of the world's great concert-masters. His family is a firmly-established one in music; his father and his brothers are active in teaching and orchestral posts. From an abundance of exciting anecdotes and experiences with the famed in the art, Mischakoff kept us listening with intense interest. He has given first performances of many great compositions, solo and orchestral, and he related many fascinating sidelights attendant to those premieres.

One of our visits with him was at the studios of the NBC in New York City. It was while a rehearsal was in progress of the NBC orchestra of which Arturo Toscanini is conductor and Mischakoff concertmaster and solo violinist. The appellation "Toscanini's third hand" is a tribute that Mischakoff has won from critics. We wanted to see him at work. During intermissions he joined us in one of the small artists' rooms where we chatted.

Of course, the beautiful violin he was using (one of several masterpieces he owns) excited our interest; I played upon it, awed by its glowing, magnificent tonal properties. It was his Stradivari of 1714, recorded as the "Adam" owing to its having been one of the choice instruments once in the collection of John Adam. Jascha Heifetz' recent acquisition, called the "Dolphin," which I have also had the privilege of examining minutely, was once its mate in the Adam collection. Mischakoff's violin, still radiant with its original varnish, is an example of the miracle of the perpetual youth in these old masterpieces.

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After some preliminary remarks, Mischakoff said: "I should like to begin our talks relative to teaching, with the plea that teachers should place more stress on the fundamentals. In my association with violinists, graduates of various music schools and pupils of eminent teachers, recognized as advanced players of the instrument, I note that not all have absorbed the basic fundamentals of efficiency in performance. I speak of *good* players, those already having fine reputations. Listening closely to them the flaws in their performance are clearly heard, though the player is unaware of them."

We agreed that it was of utmost importance that early training should never be neglectful of the fundamentals—posture, finger and bow technique, and, when we suggested discussion of the bow arm or of the left hand, he elected to speak first of the latter. Questioned whether this would be on general finger action or, particularly, the thumb, he replied.

"Let us start first with the thumb. The subtle action of the left thumb must be understood and carefully studied; its tactics controlled and mastered by the violinist. It must be so trained that it coordinates with the left hand and works in correlation with the fourth finger. The player should analyze this relationship. In the first place, where no stretches are involved, the thumb, in my opinion, should be opposite the first finger. But as soon as any stretches take place, the thumb must swiftly move under the neck; as to how far depends upon the distance one is about to stretch. I often see violinists attempt to stretch, or go into the high positions without the swift cooperation required of the thumb."

"You agree, though, that up to the fourth position, the relationship between the thumb and the first finger remains the same?"

"Oh yes, of course. But," Mischakoff pointed out, "after that, when one goes swiftly into the fifth position and above, how quickly does the thumb get under the neck? That is the thing. Exercises or passages selected from the concerti should be practiced with this idea of concentrating exclusively upon the thumb."

"As to the left hand itself, what would you consider next of importance?"

"Let me first say something about finger action. Assuming that the fingers are brought down with elasticity and precision, there are yet many students who place them in a faulty manner, which often results in bad intonation.

"The fingers should fall in a natural manner," Mischakoff advised. "When I hear a violinist play out of tune, I discover, usually, when I observe him closely, that his fingers fall on the strings too close to the nail. That is an unnatural way of placing the fingers. I feel that for most hands, the finger should strike the string slightly away from the nail, more on the fleshy part. Violinists who play well in tune, you will find, are those who place their fingers that way."

"The fault of bad intonation is particularly troublesome, and I feel much of it lies in the fingering of the half steps," I observed.

"I am glad to hear you say that," said Mischakoff, "because I always have felt that too. Most players do under-estimate the difference between half-steps."

"Don't you find it especially so when they are using the same finger?"

"That is when it is most noticeable," he agreed. "If one plays a chromatic scale, we often find that the open string seems too high. Instead of a half-step, the player uses three-quarters of a half-step. I tell my pupils not only to listen to the sound of the individual note, but also to observe the placement of the finger. Often, due to the manner they place it, the note sounds flat."

MISCHA MISCHAKOFF

"It is interesting," I ventured, "on the subject of intonation, how varied the adjustment is with the different instruments of the orchestra."

"That is very true, especially with the woodwinds. Violinists find themselves out of tune because the half-steps are too close together. And particularly when played with tempered instruments, they often play quite badly out of tune.

"This problem struck me rather forcibly," he recalled, "when I recorded the Brandenburg Concerto for violin, trumpet, oboe and flute with Stokowski. When I listened to the play-back, I realized, concentrating carefully on the intonation, how many of the violinists, including myself, were guilty of half-steps which were flat."

"Not only is this problem present with relation to the various instruments one plays with, but it is found with compositions from certain periods, such as the Classic."

"Yes, I quite agree with you. We may listen to violinists perform modern works," stated Mischakoff, "and be quite satisfied with their intonation. But just as soon as we hear them play Bach, Beethoven and Mozart, we note flaws in intonation. Let us take, for example, the passage in broken thirds in the first movement of the Beethoven Concerto. Apparently so easy to play—yet I should like to ask the player to listen to himself carefully! He might be dismayed, hearing a play-back!"

"What you say about intonation as affected by the way we actually place the fingers is very interesting," I said.

Expatiating, Mischakoff said, "Let us take, for example, a three-octave scale. In ascending, particularly in the third position and above, I find that one should develop the feeling of placing the fingers a bit closer to each other than they might ordinarily tend to do. They must resist the natural tendency to finger high.

"On the descending scale, the natural impulse is to finger flat, and this should be resisted meticulously. We must develop a feeling of placing the fingers a little bit more forward, to put it simply. I want to add that in the first position, our half-steps are apt to be placed too close together. It sounds good to our ears, but the careful player-listener will detect the intonation flaws."

"I find," I brought up for attention, "that with many players there is the tendency to get away from the use of the fourth finger. This has often disturbed me, because I think the whole hand will suffer through lack of strength of the fourth finger. What do you think?"

"That is an interesting point. While for cantilena passages on a long note, one feels that the third finger is more effective because of its additional strength, I agree that many violinists abuse this principle by overindulgence in the use of the third finger. Of course, if the fourth is very weak, a player may be forced to use the third finger, but in teaching gifted youngsters this must be avoided by concentrating on building up the efficiency of the fourth finger by exercises to strengthen it. No matter what we do in the present, thought has to be given to the future time when middle age approaches, is reached and passed. If the fourth finger had

been used more in youth, strength of the entire hand would have been maintained.

"Personally," Mischakoff added, "I use the fourth finger a great deal. I also teach my pupils the principle of being able to stretch the fourth finger to the next position. For example, the ability to play C natural, a half-step above the B on the E string, in the first position should be developed to a greater extent. I call the stretched or extended fourth the fifth finger. This ability of stretching beyond the position one is in should be developed in all positions, and should, in addition to a half-step above, be extended to a whole-step," Mischakoff prescribed.

"One phase of technic very much neglected," he decried, "which applies exclusively to the left hand is the responsibility which it has when we go from one string to another. The skill to keep the finger down for a split second while the note on the next string is being played is what I mean. By not lifting the finger from the string immediately, it creates a kind of double-stop.

"Let me put it this way," he said. "When you cross a string, hold the last finger down for an instant while playing the first note on the next string. Teachers are generally aware of this feature of technic and I am sure stress its importance on their pupils: however, this practice should be constantly insisted upon and the teacher must at all times see that the pupil does not fail in its observance! Too many pupils are permitted to become quite advanced, but no matter how skillfully the right arm carries the bow from one string to another, smooth string changes cannot be attained unless this fundamental requirement is mastered," Mischakoff declared. "For a good clean left hand technic, develop this principle in the early stages," he cautioned. "All scales should be played in this manner."

"Bearing this in mind, Mr. Mischakoff, I wish you would comment on the wrist in connection with string changing."

"Slow practice in string changing is important to enable a person to coordinate the right arm and the left hand. The problem here is to develop a free wrist. If a player's bow arm has been developed carefully from an early start, there should be no trouble with the wrist in connection with string changing. If the bow arm, however, has not been carefully developed from early stages, this will show up when the pupil starts the fast spiccato or sautillé stroke. For here is where the wrist comes into play.

"We note two objectionable types of bow technique: one, where the wrist is very loosely used, and second, where we see too much finger action. I object," he stressed, "to an over-activity of the fingers. What I ask for is a slightly unlocked wrist; this will allow enough freedom to perform the bow strokes with ease. If a player has a good fundamental détaché stroke, wrist action will come instinctively, and the spiccatos will come naturally."

"Let us generalize for a moment on shifting," I suggested to Mr. Mischakoff. "Many violinists, particularly the younger group of future virtuosi, are somewhat disturbing to hear, due to their tendency to shift in a non-traditional manner in order to gain warmth. Of course, we wish

to respect sincere departures from the accepted, yet I wonder about this."

"I am averse to such departures," Mischakoff answered at once. "I believe there is but one way to shift—with the finger last used, and on the last string used. Naturally, it is the same on the way back. There are many violinists who shift with the new finger—the next to be used. This should be done with much discretion, and certainly," Mischakoff cautioned, "not often. In the hands of a great artist, it would be safe. However, when an immature violinist does it habitually, it is a fault which arises from incorrect fundamental training. When it is deliberately done for effect, it must be judged from the standpoint of good or bad taste."

He continued, "Another suggestion I should like to make is this, when playing a descending scale from a very high position, and returning down to the third position, the wrist must not for an instant lose contact with the body of the instrument. Of course, this may be light, but there should be definite contact."

I said, "There is so much about violin playing that can be developed with skillful practice, yet violinists know that certain phases of technic are more or less naturally accomplished. Nevertheless, they should not be neglected in practice but worked on as part of the routine. We realize, of course, that there is a limit to what can be actually accomplished by practicing."

"Yes, that is interesting," Mischakoff agreed. "Let us consider the trill, for example. While, in my opinion, a good trill can be achieved, yet all the work one can possibly do on it will develop it only to a certain degree, never to that point of facility which the player with the natural trill has. Of course, he too has to work on it."

"Don't you feel that it so about the staccato?"

"Oh, by all means. And to a certain extent, to the vibrato. After all, the vibrato is an expression of one's personality. A calm person, for example, is apt to have a slow vibrato."

"It is unfortunate that it should be so difficult to speed up a naturally slow vibrato any appreciable extent," Mrs. Applebaum remarked.

"Well, it can be done a little, enough to sound well. I believe it is really more difficult for players with a fast vibrato to slow it down. Those with slow vibrato are often apt to sound better on the stage when under tension. That is why so many artists sound better on the platform. Now, my vibrato," he said, "is on the slow side, and when I become 'keyed-up,' it always sounds better."

I noted Mischakoff has a rather small hand and questioned him about the size of violins in regard to the hand. "People with small hands should not choose violins which are over the normal proportions," he replied. And, "I have seen violinists struggle to overcome the handicap of oversized instruments. Their technic would have been much more secure, and they would have had much more confidence in their left hand, with resultant enjoyment in playing, on a smaller instrument.

"No," he expanded, "it is not wise for violinists to spend years of their lives endeavoring to master certain phases of left hand technic with a

large instrument, when everything could have become so much easier with a smaller one."

Mischa Mischakoff's experiences are so varied, we wanted particularly to hear something about his career as concertmaster.

"It goes without saying," he began, "that the concertmaster is actually assistant to the conductor. If the conductor is not a string player, there is much for the concertmaster to do in the way of marking bowing, phrasing, etc. Very often, there is not enough time spent in rehearsal. Sometimes there is only one for a concert. The concertmaster then has to be keenly aware of the slightest flaw in ensemble. He must be wary always of faults which turn up in the string sections of an orchestra."

"In your work with Toscanini with the NBC Orchestra, doubtless a good deal has been left in your hands?"

"Oh yes, most of the time Toscanini leaves much to me. Many composers, not knowing the instruments, often present bowings which are not violinistic. Toscanini likes a virtuoso style of bowing and each one has to be a good violinist to play these. In my work with him he often asks for bowings that only an unusually skilled player can do.

"Yes, Toscanini makes great demands on his players. He often is very intolerant. If a passage does not go well the first time, he is apt to scold the men as lacking in proficiency. Sometimes good musicians individually may not be able to play well together. Even if we could have men like Casals, Kreisler and Rachmaninoff in a Trio, perfect ensemble might not result without rehearsals."

"In our chats with men who have worked closely with Toscanini, we have heard many interesting little tales about his wonderful memory."

"Yes," nodded Mischakoff. "I remember when the Shostakovich Seventh Symphony was brought to him. I know that in two weeks he learned it from memory. It is very long; actually takes seventy minutes to perform. Toscanini rehearsed it without a score. He uses the score only when he wants to stop and point out details to a specific individual or section. Because of his faulty eye-sight he has had to do many things without his music. And when he examines a score, he has to bring it very close before him."

"It is regrettable that men in orchestras tend after a while to slip into a slovenliness of style," Mrs. Applebaum observed.

"Well, it is true. You see, the first stand man not only has to be a player of strength, but one able to play with great refinement as well. However, in the back, the men feel safe, and often play insensitively. They slip into a lack of cleanliness. This has a bad effect upon the whole ensemble."

Mischa Mischakoff is extremely interested in the study of violins and their makers. I know that he has examined and owned many beautiful instruments and that he has discussed the subject with many world-famed authorities.

"What would you consider the essential difference, from the artist's point of view, between a Strad and a Guarneri del Gesù?," we asked.

"Owning three Strads and a del Gesù and having played on them for

many years," he replied, "I can say that my del Gesù, though it has a penetrating quality, can more easily be covered by other instruments. The Guarneri is extremely responsive. On the Strad the violinist finds the sound less easily produced. The Strad requires more effort with the bow and with the fingers. The Guarneri is easier for the player, which is why many violinists are apt to favor it. For the listener," Mischakoff decided, "I think the Strad gives much more."

When we asked which he himself preferred, he replied in his characteristic quick and warm way, "For me, it is the Strad. Even though I work harder on it, it has a fullness of tone and a quality which thrill me."

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Mischa Mischakoff arrived in America in 1922. He had had a brilliant musical youth and early manhood in his native Russia and, following the Revolution there, had toured as violin soloist through the countries of Europe.

At sixteen, Mischakoff graduated from the Imperial Conservatory of St. Petersburg, upon which he was appointed concertmaster and violin soloist of the Petrograd Symphony Orchestra under Albert Coates. Then followed his European concert tours.

In the United States, Mischakoff's musical life became again a full and happy one. He has appeared as soloist with many major symphony orchestras, is dynamic concertmaster of the NBC and the Chautauqua Festival symphony orchestras, a teacher at the Juilliard School of Music as well as guest instructor at a number of colleges and universities. He is founder and first violinist of the Mischakoff String Quartet.

In 1937, Mischakoff married Hortense Moritz, a violinist, who had been one of his pupils. They have three children, Paul Michael, Anne and Matthew.

Radiating keenness and infectious enthusiasm, as well as excellent physical fitness, Mischa Mischakoff is a top figure on America's musical scene.

SAMUEL APPLEBAUM

In this chapter, I should like to present a number of controversial phases of string playing, as well as certain principles of technic which should be carefully considered.

Let us start with the first and basic problem, the holding of the violin. Some of the artists feel that the violin should rest lightly on the shoulder. Others maintain that it should be placed between the collar and jaw bone; that the shoulder should not touch the back of the violin at all.

Heifetz rests his violin on the shoulder; Milstein does not. Teachers should study the physical make-up of each pupil before deciding. Some of the artists suggest that the scroll of the violin should be in line with the nose. And others that the violin should be held as much to the left as possible, provided the player can draw a straight bow parallel to the bridge.

I questioned each artist about the shoulder rest. Most do not use any, while the teachers are more liberal. Persinger uses one; Galamian feels that those with long necks should pick one best suited for themselves. Primrose thinks that a shoulder rest tires the player. Most prefer the affinity to the instrument rather than the comfort of the shoulder rest. A number contend that the shoulder pad has a tendency to make the left hand lazy, maintaining that the additional burden on the left hand offers some benefit. Some shoulder rests do not touch the back of the instrument and no violin tone is lost.

One evening I played string quartets with an artist who has a rather long neck and I asked if he would not feel more comfortable with a shoulder rest. He replied he thought he might, but that he has accustomed himself to the discomfort.

Spalding feels, "the violin is the most awkward of all instruments. The very nature of the position of holding the violin is unnatural."

A phase of left thumb activity often neglected is the pressure against the neck. Many violinists suffer from tension of the left thumb. Some left hand difficulties can be traced to too much pressure against the neck. Left thumb independence should be developed, and the suggestion given by Mr. Persinger in his chapter is excellent. At every shift, the left thumb should sensitively co-operate.

As for left hand finger action, most agree that the fingers are not to be hammered on the fingerboard, but are, rather, to be pressed into the fingerboard as though it were made of rubber. Any additional finger pres-

sure beyond the amount necessary to produce a clear, well-enunciated tone is a deterrent to development of velocity. Finger action is not downward and upward, but is forward and backward.

All agree that the finger should leave the string with precision as though performing a slight left hand pizzicato. The forward movement of the finger is a reflex of the backward, and is passive. The backward movement is the active, snapping-back motion which requires certain will.

To return to finger pressure itself, we know there are two types: first, that which stops the string with very little effort, and second, in which the player exerts a deeper pressure, producing the peculiar feeling of sinking slightly into the fingerboard. The fingers should become sensitized to these two types of pressure.

The following suggestion has been offered: Place the first finger on G, for the note A. Place the second finger on D, for note F; the third finger on A, for note D; the fourth finger on E, for note B. For the first finger on the G string, use the deeper pressure, but for the second, third and fourth fingers, use only the light finger pressure. Now, keep down all four fingers on the strings, relax the pressure of the first finger and apply the deeper pressure to the F with the second finger, making sure that the other three fingers are relaxed. Then apply the deeper pressure to the third finger (D), relaxing the others. Finally, do the same to the B.

Then, in the speed of eighth notes, alternate the deep pressure with the light, from one finger to another. This will aid in sensitizing the fingers to both types of pressure.

Opinions are strongly divided on the subject of scale and arpeggio playing. Menuhin and Szigeti feel that after one has developed a satisfactory technical foundation, the benefit to be derived from continued scale practice, is limited. Elman and Heifetz maintain that scales should be practiced constantly, all through life, in all rhythms, and with all forms of double stopping, including fourths. Heifetz advocates that more than half one's practice time be spent on scale and arpeggio playing. Four octave scales should not be neglected, as well as scales in harmonics and double harmonics.

Scales should also be practiced with different bowings; all the legatos, the martéles, spiccatos, staccatos, and even the riccochet bowing. Some artists recommend the use of a set fingering, and others suggest changing frequently, or at least learning two or three different fingerings. Whole tone scales are now practically indispensable.

In my own teaching, I have found that early in a student's training, one octave scales on one string, using one finger, may be begun. Of course, the hand must be solidly shaped, which may be after the third or fourth, or perhaps the fifth month. For example, the G major scale may be started on the G string, going up and down with the first finger. The same scale is to be played going up and down with the second finger, when the note B has been reached.

This scale is then to be played going up and down with the third finger, then with the fourth. One octave apreggios with one finger on one string

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may then be introduced. These are to be done on all strings. There is no finer way to develop and to correctly train the left thumb. Scale work of this sort may be started, of course, even before the formal study of the positions.

As for the study of positions, opinions are divided as to the order. Some favor the second position immediately after the first; others prefer the third. I prefer the third. A few of the artists feel that violin study should start in the third position.

Francescatti's thought of not permitting the pupil to think in terms of positions or compartments should be heeded. He says, "The demands of music in the contemporary idiom are such that no matter what position the player is in, he must be able to extend to the one above and to reach back to the one below, with great ease. In other words, the player must feel as though he is in three positions at the same time."

Menuhin deplores the fact that players are not so experienced in the high positions as they should be. Another artist declares: "It should not be any more difficult to play lengthy passages in the upper positions than in the first, or third."

The problem of intonation is one which concerns the artist at all times. It is amazing that some with fine ears so frequently play out of tune. It seems easy to diagnose the problem by saying the player does not listen to himself keenly enough.. To an extent, that is so. Years of experience are needed to learn how to listen to oneself. But that is not all there is to the problem. Memory seems to play an important part in performing double stops in tune. A young player should play a passage in double stops very slowly, listening carefully to determine which notes are out of tune, and should memorize if they were a bit too high or a bit too low.

Mischakoff feels that many intonation ills are traceable to the angle with which the finger is placed. In difficult passages, assuming that the player has a fine ear, it is actually the way the finger is placed and removed from the string that affects intonation. Players who can sing passages in tune and even hear the notes mentally before they are struck, often play slightly out of tune. The following mental approach will be helpful:

The four fingers of the left hand must have an affinity to the strings, as a group of wheels on tracks. The fundamental approach is in the finger action. When the fingers leave the string, that feeling of belonging to the string must still be there. The coming down of the fingers on the strings must not be hampered by any type of activity which would allow the player to lose that relationship to the strings, such as an unusual bending of the first joint, etc. As one puts it, "Do not break the feeling of magnetic relationship to the fingerboard. The fingers must not be derailed, so to speak."

One artist told me that when he goes from a low position to a very high note, he imagines that the fingerboard is like a flute, with its little holes, and that in each little hole is the right note. And he hits the right note practically all of the time.

When we play a double stop on the violin, and if the tones are in tune and correctly produced, we hear a so-called third note, which may be referred to as a differential, a low bass tone. Spivakovsky says: "It is not only important to hear this third note as a mechanical means to improve intonation, but it makes for greater resonance in tone. In other words, it adds one other dimension to the instrument, comparable to a pedal point. This so-called bass note was known and freely discussed by Tartiní. Teachers must emphasize this by applying this knowledge in daily practice. Not only the pupil, but the advanced violinist will more quickly control his intonation. It requires quite a bit of practice to patiently compare the various notes to find the bass sound. I always practice in this manner before a concert."

A practical example of this is to be found in the following double stops in the key of A. Play, in the first position, C# on the A string and open E. If an even, pure sound is produced, we shall hear underneath, the bass A, which is the tonic. If we play D (third finger on A), and F# (first on E), the bass note will sound D, the sub-dominant. If we play B on the A string (first finger and G# (second finger on E), we hear the low note E, the dominant.

And finally, if we play C# on the A string (second finger), and the note A (third on E), we shall hear the tonic again. The player should write out these progressions, and, as Spivakovsky says, "Every violinist should know these third notes or basses from memory. It will sharpen his capacity for hearing. The resonance of an inexpensive violin can be improved if the player produces the purity necessary to make these bass tones emerge. In order to know how to temper our notes, we first must learn the double stops in pure form. This is the only way to do so."

It is interesting to observe how the artists warm up in daily practicing. Only two claim that they can go right into anything without previous technical work. Quite a number play scales; these include Elman and Heifetz. Milstein has a series of exercises, difficult chords to create tension, and he holds them for about sixteen beats, followed by immediate relaxation. A number do silent finger studies.

Szigeti often starts by playing a very difficult piece. One artist said his best way to warm up is with a slow movement where he can use the vibrato a good deal, playing as though he were facing an audience. Another starts his practicing with the unaccompanied Bach partitas and sonatas—a different one each day.

Some of the artists show increased interest in various mechanical devices to loosen the fingers and help maintain technic. I saw an interesting and very effective one when I last visited with Persinger.

Menuhin has a favorite silent study which he uses for warming up, and which he recommends for the development of left hand strength at the points of contact. As applied to the left hand, it would be at the very finger tips.

He says, "Place the four fingers on the string in the first position, the fourth finger on the G string playing D, the third finger on the D

playing G, the second on the A playing C, and the first on the E, playing F. Try to achieve power by applying to the very finger-tips the weight of the entire arm. Of course, the violin should not sag. This pressure must come from the shoulder. If the knuckles give way under this pressure, it means that the fingers are not strong enough to withstand the pressure. This power must be achieved without tension—only with strength.

"Feel that you are applying strength to the very tips of the fingers. As you apply this pressure, practice slow trills with the first finger on E and open E, keeping the other three fingers down. This may be played in sixteenth notes, without the bow. Do the same with each remaining finger, keeping the others down. Repeat this in the second, third, and all the way up, to the tenth position. It is up to the player to vary these exercises with different rhythms and speeds. It is amazing how much strength can be attained by applying the weight of the arm to the fingers."

Dounis offers a suggestion in connection with double stop playing. "The bow should always lean slightly on the lower string, regardless of whether the melody is on the lower or higher string, even in pianissimo playing. In other words, the pressure we apply, however, slight, is not equal, but favors the lower string.

"In all double stopping, it is well to consider the fact that the lower finger (not the lower note) should receive the most attention. In three and four part chords, it would be the two lower fingers. This does not mean that the lower fingers would travel faster when going from one chord to another; they provide the impulse of motion, or lead. However, in sustaining any double stop, or chord, where the length is such that the vibrato has to be used, the weight of the hand should be on the higher finger or fingers. To amplify this: when playing with two or more fingers and the vibrato is used, the center of balance should be on the highest finger. This will free the vibrato and remove any feeling of tightness or stiffness. In other words, when vibrating on long notes in double stops, think of the upper finger. When shifting, think of the lower finger."

Perhaps the factor in violin playing which is most individual and which most readily characterizes a performer, is the vibrato. Galamian's classification of the five different vibratos represents, most likely, the highest achievement possible.

Isaac Stern analyzes every piece of music, phrase by phrase, to determine just what type and what intensity of vibrato to use. Elman has a miraculous way in his careful analysis of the individual notes in each phrase, of intensifying his vibrato on the most important notes in order to make them emerge with emotional force.

Most artists use a wrist vibrato, but all agree that regardless of what type is used, it should vary in intensity and speed to produce various effects. Though many violinists acquire the vibrato quite naturally, much can be done by the teacher to cultivate it.

In my own teaching, I start the vibrato in the third position with the second finger, and ask the pupil to oscillate with the wrist in the direction of the string, first in eighth notes, later in sixteenths; as time goes on, in

combinations of eighths and sixteenths, in one bow. The wrist is to come in contact with the ribs of the violin, with the base of the first finger slightly away from the neck. The oscillations are to start from the note itself and should go slightly below (never above) with the impulse of this movement coming from the very finger-tip. The speed of the vibrato is to be gradually increased. Not until the pupil has learned how to dissociate the wrist from the forearm should the first position be attempted.

TECHNIC OF THE BOW

All the artists agree that it is up to the individual to discover the bow grip best suited for himself. Most agree that the center of balance is between the thumb and the second finger. Elman and Heifetz hold the bow so that it comes in contact with the middle joint (the Auer concept). Heifetz at times holds the bow a bit below the middle joint, between the middle joint and knuckle. Others feel that the bow should be held more towards the finger-tips, while Spivakovsky has an entirely different and extremely interesting theory.

As for the little finger on the bow stick, when playing above the middle, practically all leave this up to the individual player. Persinger sees no objection to removing it. Galamian prefers to see it on always, even if it just touches the stick. He suggests that it be placed not on top, but resting lightly on the inner side of the stick, more toward the palm.

A few of the artists experiment with the bow grip, feeling that a firm grip brings a more metallic, sharper sound when desired. A number of the virtuosi say that many bow ills are due to insufficient upward pressure of the right thumb against the frog. One artist divulged that as soon as he applied that upward pressure, he quickly improved his staccato stroke. Many students will develop cleaner martelés if they heed this.

As for the drawing of the bow, a most common theory is that it be drawn parallel to the bridge at all times, and that the side of the hair be used below the middle—the flat of the hair above the middle. A number strongly prescribe the drawing of the figure "eight" in bowing.

Consider the problem of bow change at the frog. Primrose believes it should be done with the fingers. Menuhin is of the opinion that we should be able to change, at times with the finger, especially in pp; at other times, with the wrist; and at other times, with combination of both. Elman and Heifetz both use wrist and fingers. Milstein does not advocate using any wrist or finger action in going from one bow to another at the frog.

As for bow change at the tip, Elman and Heifetz accomplish a smooth bow change by simply lowering the wrist slightly as though they are about to go to the next higher string. They just do not go that far, and then gracefully proceed to the up-bow.

All the artists are concerned with the production of a beautiful and big tone, with as slow a speed of the bow as possible. To develop an even tone, it is a good plan to practice long notes on the G string, watching the vibrations of the string. If the tone is even without the slightest

crescendo or diminuendo, the vibrations of the string will not vary in width.

One artist gives the following suggestion for the development of a big tone. "When we make a crescendo, or if we play very loudly, there is a natural tendency for the bow to travel toward the bridge, but the player should resist that tendency to go nearer to the bridge. The object is to master the resistance of the string. We know that the bow must travel nearer to the bridge in forte playing, but if we wish to develop a tone of great beauty and strength, we must resist that tendency.

"In the development of tonal bigness, we must avoid gripping the bow firmer, and at no time should the upper arm be involved. Only the hand and forearm should be employed.

If we analyze beautiful tone production, we find there are three important considerations: the speed of the bow, pressure of the bow, and length of the string. Between the bridge and the finger board, the player can produce many subtle varieties of tone color, depending upon the bow contact. Students and even advanced players have just barely scratched the surface in determining at precisely what spot and at what speed the bow should be drawn.

Whatever bowing is used, there is one point and only one, where the tone is at its best. Players will often produce a tone that is reasonably good, and remain content with it, but it still will not be the exact spot for best tone production. It may be close to it, but perhaps another sixteenth of an inch nearer to the bridge or nearer to the fingerboard, may be the perfect spot. When the pressure is lighter and the bow travels faster, the point of contact is closer to the fingerboard. However, the greater the pressure, and the slower the speed, the bow must move closer to the bridge. Regardless of what combination of speed and pressure, the higher the position the nearer should the bow come to the bridge.

The subject of nervousness in public performance has been discussed in this book by a few of the artists. The following thoughts will be helpful. One learned to control his nervousness by proper breathing. On long notes, he learned to take half breaths which would not interfere with his playing, and on brief rests, he would take deep breaths. He maintains that nervousness is caused by insufficient breathing.

Other artists develop bow control by playing long notes in ppp from fortyfive to sixty seconds in length, also double stops thirty seconds in length. One attempts to draw the bow for forty-five seconds, not on the string, but about one half inch above it. The point is to play long bows, keeping the bow at the same distance above the string. A valuable practice is to set the bow down on any one of the strings without making any sound. The actual setting of the bow on the string should be done exclusively with the fingers and should be practiced in all parts of the bow.

For additional bow control, one player divides the bow into four equal parts. He then plays long notes, but does not attempt to save the bow on the first and fourth quarters. In the first quarter, at the frog, he moves

the bow quite freely, and in the second and third quarters, he moves the bow as slowly as possible, saving it. At the fourth quarter, he again moves the bow as freely as he did in the first quarter.

In connection with bow control, it might be well to consider that the arm must feel that its dead weight is being held up from the shoulder. Since the full weight of the arm is never used, it is always held up by the shoulder, necessitating a very slight rise of the shoulder in the socket. It is so slight that the rise in the socket is not visible, merely felt. This will apply to all bowings and tonal dynamics gaining in importance as we deal in skipping or crossing strings.

A great deal has been written about the fundamental bowings. We know that the sautillé bowing is derived exclusively from the smooth detaché stroke, which is played about the middle of the bow, a bit above or below, depending upon the balance of the bow stick itself. An interesting point to consider is that with the fast detaché stroke, using the wrist and finger motion, the player should play on the string parallel to the level of the string.

For the actual sautillé or springing bow, we play on a lower level of the same string. In other words, we lower the bow slightly towards the next higher string, which changes the angle of the wrist so that the motion is oblique. The movement is the same, only the angle is slightly changed.

The impromptu experience I had with Francescatti in our home in connection with the sautillé bowing is interesting. He wished to show how much variety one can get in the sautillé stroke. He played the famous second study of Kreutzer, using the sautillé bowing. Starting pp, he made a gradual crescendo, and as he reached the middle of the study, he played practically ff. Then he made a gradual diminuendo, and when he reached the end, he was playing ppp. Each note was distinctly heard; even in ff, the quality was remarkable. The sautillé stroke should also be practiced in triplets.

The sautillé is often referred to as the fast spiccato, while the slow spiccato, on the other hand, has as its basis a short martelé stroke, except, of course, that the bow is lifted between each stroke. Here also, players should experiment with different speeds, different intensities, and different parts of the bow—at the frog, about one-quarter way up—in the middle.

The staccato bowings are briefly summed up. The slow staccato has the martelé as a basis, where there is a relaxation of the pressure on the bow between each note. As a suggestion, the slow staccato should be practiced in scales in broken thirds, sixths, and in all keys.

The attack is produced by pressing up with the thumb against the frog, and as one expresses it, "By a scooping motion of the hand. It must have the feeling of a pinch. In the martelé attack, there is a slight amount of bow used, but in the staccato attack, there is practically no length of the bow. The slow staccato is then a series of these pinches in one bow."

In the fast, so-called nervous staccato, the pressure on the bow remains constant with a quivering of the entire arm, and with no wrist or finger action. This is done by contracting or tightening the muscles of the upper

arm through a slight outward motion of the elbow, which will throw the weight of the arm towards the first finger of the right hand.

The hand or wrist should be in a limp state so that the vibrations (or trembling) induced by the tightening of the upper arm are freely imparted to the hand and fingers. In this staccato, we cannot control the speed because the trembling is involuntary, but we can and should control the amount of notes to be played.

The best way to practice this is in groups of three, five, seven, nine, etc., in all parts of the bow and in down and up bows. The feeling is that you control these groups through the tightening of the upper arm. It is not necessary in the down bow to lower or deflate the wrist, or to change the position of the wrist from its normal one. This is done only as an expedient measure, and is helpful. This lowering of the wrist is necessary only to those who maintain the same position of the hand, both on the down and up bow, in legato playing. The weight of the hold does not change with the down and up bow but remains with the first finger.

Those who, on the down bow, transfer the weight from the first finger to the center of the hand need not use this expedient of lowering the wrist so drastically, in the staccato bowing.

Heifetz suggests that this stroke be practiced only very quickly, and feels that no value is gained from practicing it slowly, and gradually getting faster.

Another way to develop a good staccato of this type is to play a tremolo at the tip of the bow, with the wrist, using the flat of the hair. As soon as the tremolo is up to the maximum speed, move the bow slightly forward with the arm, still maintaining the tremolo. The upbow stroke with the arm eliminates the down bow stroke of the tremolo, leaving only the short up bow stroke to be heard. One artist recommended this to be the very finest way to develop a staccato.

We chatted with Spivakovsky during a recent visit about phrasing in general. "Much more should be done in our bowings," he said, "to successfully achieve a musical performance. But first, let us stop being slaves of tradition. Many times we bow passages purely for mechanical convenience, though we may realize that the musical result is inferior. We must think in terms of the music when we bow, not convenience. We must get musical results even though much of the bowing may not be conventional.

"Many fine players believe that the beginning of each measure should be down bow, and are always striving for this end. Musically, this is not always good. Many phrases should begin with an up bow, even though at the beginning of a measure." As an example, Spivakovsky cited the slow movement of the Mendelssohn Concerto which he starts up-bow. "Violinists should re-study the works they have been playing for years, with this view of improving the musicality of the performance. For instance, it is more natural to make a crescendo on an up bow. We know this, but in so much of our playing we bow so that the crescendo is on the down bow.

In order to attain the more musical result, we may have to make drastic changes in the bowings. It is worth while."

In recent years, violinists have made rapid strides technically. This advance seems to have applied more to the left hand. The right arm has not kept pace. I have examined scores of students throughout the country during various auditions, and have found the bow arm far below the level of skill of the left hand. It does require more know-how and finer patience to teach the various bowings. I quote what one artist recently told me, "I judge a teacher by the bow arms of his pupils!"

Pupils with fine left hands are still unable to draw one complete bow stroke with an even volume of tone throughout, in various degrees of dynamic levels. They also find it difficult to make a beautiful diminuendo as they approach the frog, and follow it with an inaudible bow change. A smooth bow and string change should be developed in all parts of the bow.

Now, just what is the solution of this bow arm problem? Teachers must not rely upon the various elementary methods for the development of the bow arm. Rather, it should be developed constantly as a special subject right along with the regular studies. I devote a certain portion of each lesson to working on the fundamental strokes, regardless of how advanced the pupil is.

In closing this chapter, I should like to voice a plea that all string players begin playing chamber music at a very early age. Hilsberg's comments on the importance of chamber music for orchestra players should be well considered by every pupil. Teachers should make more effort, private teachers particularly, to see that their pupils form groups to play together. The non-professional student, after some years of study, should be prepared to devote a certain amount of time for ensemble playing. It should become a vital family activity for everyone.

The aim of every teacher should be to help build a world of amateur chamber music players. One of the prime movers in the development of chamber music activity in the United States is Doctor Russell B. Kingman, who expresses his views in another chapter.

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The uppermost thought in my mind, in regard to the entire subject of violin pedagogy," Harold Berkley declared, "is that the right hand should be, and must be, developed simultaneously with the left hand. From observing hundreds of pupils, I have noted carefully that although the pupil is taught to handle the bow—then, after a short time, attention to bowing is neglected, practically forgotten, and the teacher absorbs himself and the pupil in work with the left hand. The two hands," Berkley stressed, "should constantly work together, like a team!"

"Many teachers do regard the hands as a unit, but the point you wish to emphasize is that not nearly enough do so?"

"Yes! Emphatically! In the early stage, the pupil is taught the whole bow détaché; usually, however, he is taught only the superficial aspect of the stroke."

"It is natural to begin with that stroke," I offered. "What do you feel is most neglected in regard to the détaché?"

"Concentration on the bow change at the head and frog.. This should be carefully observed in the early stages of development. When the youngster is taught early to make the bow changes correctly, he is likely to retain skillful control in later years."

"When you say early, just what do you mean?" we asked.

"In many cases," he said, "the teacher may begin at the second or third lesson. He must guide the bow, place it on the string, going down bow. At the frog, the fingers will be curved, the wrist flat. As the point is approached, the wrist drops a little. At the point, the fingers are somewhat straightened, as the pupil is about to proceed up bow.

"The wrist seems to lead the hand forward, until it approaches within three or four inches of the frog. Then the fingers bend, and the wrist again becomes flat. But," he counselled, "this whole process must not be exaggerated in performance."

"And you find from your experience, that the average beginner can be taught this within the first few lessons?"

"Yes. Definitely!" Berkley replied. "It is most easily learned at this time."

"What are your suggestions for the very first lesson?"

"At the first lesson, the teacher should not have the pupil play a single note. He should instruct him how to hold the bow and then how to hold the violin."

"Do you feel that the violin should be held with the jaw and collar bone? Or do you prefer holding it on the shoulder?"

Mr. Berkley answered that he preferred holding the violin well up on the shoulder as though the violin were a pillow, on which the head rests. "The head weighs about fourteen pounds; it is heavy enough, rested on the instrument, to hold it with the support of the shoulder underneath. There should not be a hunching up of the shoulder."

Asked how he preferred the violin held, in front, or to the left of the player, he replied that the violin should be held as far to the left as possible, provided "the player can draw the bow to the point without straining his right arm."

"You, of course, refer to bowing on the G string?" I asked.

"That's right."

"Again speaking of the bow, do you feel that the development of flexible change will prove difficult for pupils after the beginning lessons?"

"No," he answered. "From my experience and from that of my assistants, as a rule most beginners accomplish it quite easily because they have been correctly started, and so have never done it in any other way. I consider it highly essential that the pupil makes the bow changes correctly and understands the principle involved, right at the early stage. It is the essence of relaxation in bowing. Without it, one at once becomes glassy. The person who cannot make a flexible bow change is one who has not been taught at all, or else, been taught badly. The muscles in the joints will not tighten up in later life, if one is taught flexible bow changes early."

I asked, "Do you feel that the stroke is weakened somewhat when one uses the wrist going from one bow to another?"

He considered. "I do find that when one goes from one bow to another with just the use of the fingers, the tone is weakened. But, of course, if one uses the wrist without the fingers, a straight stroke cannot be achieved. Either motion without the other has disadvantages. In short, I feel there must be a combination of wrist and finger motion."

He added, "I think the bow change should be exaggerated somewhat at the start to develop a reserve of flexibility. Thus, a wrist and finger swing of three or four inches is desirable."

"And of course a flexible bow change should be developed in all parts of the bow."

"The motion," he said, "is exactly the same. The essential thing to remember, though, is that at the beginning of a down bow at the frog, the fingers are bent with the forearm parallel to the floor. At the beginning of the up-bow, the fingers should be somewhat straighter. Let me emphasize that fact that when the pupil can do it flexibly, in a fair tempo, at the frog and point, he then must 'iron out' any excess, so as not to appear affected.

"When drawing a down bow, starting at the frog, the elbow, the wrist and knuckles are all in a straight line, parallel with the floor. The fingers are bent, of course. This position should be maintained until the middle

of the bow is reached. From then on, the arm opens up from the elbow joint, the fingers remaining bent until the time comes to change to the up bow; then they are slightly straightened."

We discoursed on tonal quality in chord playing. Sometimes even well advanced players produce poor tone quality in chords. Their double stops are beautiful; yet when they play three and four part chords, they are content with inferior tone production. Others with good quality tone, lack fullness in chord playing.

"Well," said Berkley, "most players think that the use of wrist is necessary in performance of three and four part chords; however, it decidedly weakens the stroke. One needs all the power possible on a forte chord, but the quality of tone should not be lowered. I consider it unfortunate," Berkley asserted, "that most of the written material advocates the use of wrist in performance of chords.

"If the hand is straight and the fingers bent, the stroke can be made entirely from the arm, with no independent wrist action. In rapidly repeated down bow chords, the use of the wrist motion is especially unnecessary, as, for example, in the chord variation of the Kreisler Tartini Variations. If a player uses wrist in such a passage, he will tire much more quickly than if he were using the arm. And the performance will not be so vital.

"Within recent years, we know, some teachers have insisted upon the performance of three and four part chords played simultaneously. In regard to four part chords, I should like to say, that the bow is to be placed upon the three lower strings so that all three strings are firmly gripped."

"Using the flat of the hair?"

"Yes, that's right. At the very commencement of the stroke, the bow comes over to the two top strings. If the bow is very firm on the three lower strings, and if the player draws very quickly and comes over to the two top strings very quickly, the E string will sound while the G is still sounding."

"What about chords which have to be played softly?"

"Of course," he replied, "in such cases arpeggio must be employed to some extent.

"Is it your opinion that no wrist is required in performance of up bow chords?"

"Up bow chord performance is a study in itself," he answered. "These are produced by a quick dropping of the whole arm without any wrist motion." Then he added, "when I studied with the late Franz Kneisel, he suggested something very interesting, to practice the Adagio of the Bach G minor First Sonata with the bowings in reverse so that most of the chords would be performed up bow.

"Many of the chords in this Adagio," Berkley pointed out, "have to be treated somewhat differently, as they are not to be accented. To play them in a broad forte, without accenting, they have to be taken two and two, running each pair together so closely that no division is discernible.

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For example, the first chord in the Vitali Chaccone should be played this way." And, "The Adagio and Fugue of the Bach Sonata exemplify all of the chord playing possibilities, from the most broad to the most crisp."

"In playing three or four part chords, do you suggest gripping the bow a bit firmer?"

"Oh yes, in order to make contact with three strings at once. In general," he summed up, "chords should be played about half-way between the bridge and fingerboard."

I have seriously considered suggesting to teachers, especially those whose pupils have short arms and stubby fingers, that they experiment with them and start the study of the violin in the third position. When I spoke of this to Mr. Berkley, he agreed, and said he had given it a good deal of thought.

"I feel it is easier to develop a correct shaping of the left arm when one starts in the third position. Those pupils with long hands and fingers will also find it easier."

"An obvious advantage," I put in, "is that it is easier to get the first finger in tune by checking with the lower string. But what about the transition from third to first position?"

"That is extremely important. I feel a pupil should not start the first position until he is able to play the following little exercise with ease," advised Berkley. "Let him play C♯ on the D string with the fourth finger in the third position, and allow that finger to remain on the string. Then have him play the D on the A string—also in the third position—then the E with the second finger, and the F♯ with the third finger.

"To repeat, if the pupil can play in the third position, D, E and F♯ on the A string, and still keep the C♯ down on the D, he is ready for the first position. It will then be an easy matter to have him play the fourth finger on A in the first position, and with the fourth finger remaining on the D string, to play the first, second and third fingers on the A string."

"To return to the problem of bowing, Mr. Berkley, you said in a previous chat that no pupil should be subjected to the numerous and laborious variations they usually are forced to go through. For instance, the bowings in the second Kreutzer etude, and similar etudes."

"In my opinion the tedium of 'Four Thousand Bowings' by Sevcik are unnecessary," Berkley said. "However, if a special bowing problem arises, such as lack of facility in mixed bowings, then certain examples as found in Kreutzer No. 2 which fit the need, may be used to excellent advantage. Incidentally, I think that what is offered in this study may be used for almost all possible bowings.

"When the four fundamental bowings are mastered, there will rarely be need for what I consider unnecessary work in going through the many bowing variants which teachers often assign."

Expatiating, Mr. Berkley went on, "The first fundamental bowing, we know, is the long sustained tone, evenly drawn, from four to thirty seconds' duration.

"The second fundamental stroke is a compound stroke involving wrist and finger motion, to be played at the frog, with three to four inches of bow, no arm, using the side of the hair. This bowing should also be practiced at the frog, with the bow lifted after each stroke, about one-half inch above the string. The bow, however, is to be placed on the string before each stroke is started, so that each one will start cleanly.

"Now, the third fundamental stroke is the whole bow martelé. When the whole bow martelé is used, an additional problem is encountered, that of skipping a string, like playing open G and first finger on the A string.

"Suppose you explain the process."

"We start down bow on the G string. When we reach the tip of the bow, the whole bow drops down in one piece to the A string. The wrist is not used. Now we are at the tip of the bow on the A string. The bow grips the string firmly, then leaps to the frog. The pressure on the stick relaxes the moment the bow moves. Now, as the up bow passes the middle of the stick, the upper arm is lifted so that when the nut is reached, the elbow is at the same level as the wrist."

"The elbow should be high enough to play on the lower string, then?"

"Exactly."

"How about the crossing to the lower string?"

"The crossing to the lower string is effected by a bending of the fingers," replied Berkley, "plus a slight rotary motion of the forearm. There should be no necessity," he said, "to raise the elbow any higher. It should already be high enough.

"To continue—the fourth fundamental stroke is the martelé played in the upper third of the bow. There is no finer stroke," observed Berkley, "to develop tone in the upper third of the bow, the weakest part of the bow, and also to develop sensitivity of the hand.

"After a pupil has mastered these four fundamental strokes, he will require only specialized bowing exercises."

"Don't you consider the Viotti stroke a particularly valuable one?" (In a series of eight 16th notes, the first note is played martelé, using a separate bow, and the others are played two in a bow, also martelé. The eighth 16th note will then be in the same bow as the next note).

Mr. Berkley replied that he considered this bowing particularly valuable at the tip. And, "This Viotti stroke might well be practiced at the frog, with the bow lifted from the string after each note.

"If a pupil lacks agility in the middle of the bow, he should practice groups of four—one down, and three up bows, the three up bows played spiccato in the middle. The up bows, however, are to be kept within the range of the wrist stroke alone, with no arm." Then, "If a pupil would like additional material for developing agility and control in the middle of the bow, he should refer to bowings No. 2 and No. 6 of the twenty-first study of Fiorillo."

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"Coming back to the left hand, Mr. Berkley," I said, "in listening to

many young violinists as an adjudicator, I frequently am surprised to find a well-shaped hand in the first and third positions, and then see them attempt to play in the high positions without making the proper adjustment."

Mr. Berkley nodded in agreement. "I too have seen players with that fault. We know it is impossible to develop good intonation in the high positions without the proper shaping of the hand, that is, beginning from the fifth position. If a shift is to be made from the third position to the fifth, the thumb," he counselled, "must be moved well back along the neck, and the knuckle of the first finger moved outwards and forwards, away from the neck, in order that the hand may move forward in a straight line.

"As the shift is made," he went on, "the thumb comes forward, so that when the shift is completed, the *tip* of the thumb is in the curve at the end of the neck. When the player is set in the fifth position, he should be able to play up to the end of the fingerboard without having to move his thumb. Unless, that is, he has an unusually small hand.

"Whether the shift is from third position to fifth, or from first to fifth or higher, the principle remains the same—the *tip* of the thumb must arrive at the curve of the neck. If this happens, the knuckles of the hand will be practically parallel with strings, the fingers will fall in a straight line, and good intonation will be assured. But," he stressed, "the player must carefully listen to himself!"

Mr. Berkley went on, in his well-modulated and clipped speech, "While I mention the problem of intonation in connection with the shaping of the left hand, I should like to comment on the importance of octave playing as absolutely essential to the building of sound left hand technic. The basis of good intonation is the maintaining of the interval of a perfect fourth between the first and fourth fingers.

"This interval is frequently extended, but it is the root of good technic. On the violin, an octave is fingered like a perfect fourth, except that the fourth finger is on the next higher string.

"When he begins to shift, the violinist discovers that all intervals become narrower the higher up the fingerboard he goes. The necessity for this adjustment of the distances between his fingers poses a definite problem in accuracy of intonation.

"Here," Mr. Berkley looked at us keenly, "is where the study of octaves comes in. If the interval between the first and fourth fingers is true," he said, "the other fingers find little difficulty in falling into their proper places. And when the first and fourth fingers adjust themselves automatically to the narrowing of the interval as the player ascends, and the widening as he descends, then accuracy of pitch in the upper positions may be considered assured."

"What amount of time would you suggest one should spend on octaves?"

"I consider that five minutes at a time is really enough. It is so easy to wear down the cushion at the tip of the first finger so that the nerve there becomes sensitive. When a pupil has concentrated on octaves and accuracy

in the high positions, he must repeat this five minute period two or three times during his practicing.

"Getting away from octaves, I should like to suggest a fingering for three octave arpeggios which I recently have worked out," Berkley offered.

"I know about your fingering and I think many teachers will want to adopt it."

"Take the C major or C minor arpeggio as an example: go up conventionally, first finger on the Es; but the descending fingering should be, in my opinion, 4 on the High C, 3, 1, *3*, 1, 3, etc. This makes the shift shorter and also shifts to a stronger finger. All the player has to think about is to extend his first finger backwards as he makes the shift. It is a great improvement over the fourth finger shift. A player who has learned the old-fashioned fourth finger shift might need a couple of months to accustom himself to it, but a student approaching three-octave arpeggios for the first time learns it quickly. It works for all the arpeggios in the Sevcik sequence except the diminished and dominant sevenths."

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Harold Berkley was born in Ledbury, England, and began the study of the violin when three. His father, an excellent amateur violinst, was his first teacher. When he was seventeen, he came to the United States. He studied for a number of years with the late Franz Kneisel, founder of the famous Kneisel Quartet. Mr. Berkley made many successful concert tours throughout the eastern half of the United States between 1922 and 1942, as well as in Germany, Austria and England. He has been a member of the faculties of the Juilliard School of Music and Hartford School of Music, conductor of the Hartford Oratorio Society, and since 1943 has been Violin Editor of the Etude Music Magazine. He also is author of important pedagogical works published by G. Schirmer, Theodore Presser, and Carl Fischer. Mr. Berkley now devotes most of his time to private teaching.

DOCTOR D. C. DOUNIS

Doctor Dounis divides his teaching time between his studio in New York City, and classes at various universities, as well as conducting master classes in Europe.

He very much enjoys discussion of technical problems. As he talks, he walks back and forth erectly, one hand in his jacket pocket, the other freely in motion to express his point with emphasis. His keen eyes sparkle behind their glasses. Short and rather stocky, with soldierly bearing, he exudes dynamism. He dresses distinctively well.

We began with an analysis of left hand problems. "To my mind," Doctor Dounis said, "left hand technic is based on three things, in this order: A correctly produced vibrato, correct shifting, and articulation of the fingers."

"In mentioning vibrato first, you refer to vibrato not merely as a means of expression, but in definite relationship to left hand technic?"

"Yes, definitely!" Doctor Dounis replied. "The vibrato is the basis of left hand technic. It is not merely an added achievement, purely for expression. Unfortunately the opposite has been stressed. When one hears a violinist with some deficiency in the left hand, the cause is, most of the time, an incorrectly produced vibrato."

"You feel, then, that incorrectly produced vibrato affects shifting and finger articulation?"

"That, most certainly! In order for one to have a correctly produced vibrato on any string with any finger, or any combination of fingers, or in any position, the hand must be in good working order. Many players have good vibratos on single notes. The moment, though, they play thirds or tenths, or in the very high positions, their vibrato becomes tense, affecting the suppleness of the entire left hand."

I asked Doctor Dounis if he preferred a wrist vibrato, and his instant reply was, "Only with the wrist, never with the arm. The forearm moves, but the impulse is at the finger tips, which activates the wrist. The arm follows sympathetically."

I pointed out that more stress should be placed on equalizing the vibrato with the various fingers, and he concurred. "That is a very important goal," he agreed. "Many violinists vibrate well with the first and third fingers, but not with the second and the fourth. The easiest finger

to vibrate with," he added, "is the third finger, not the first, but we must equalize all of the fingers. This will help us to acquire the feeling of balance in the hand, which is all-important for a free technic."

"What," I wanted to know, "do you suggest to equalize the vibrato in the various fingers?"

He replied, "There should not be a decidedly different sound in vibrato of the first finger, and, let us say, the fourth. There is not enough stress, I fear, on the equalization of the vibrato of the various fingers. There should not be any more pressure of the finger on the string than is necessary to stabilize the finger on a definite note in order to produce the vibrato. In other words, only the playing finger should have any pressure on the strings. If other preceding fingers remain down, they should have absolutely no pressure at all (except in double stops or chords, where other fingers are being used).

"The hand should feel it is poised or balanced on the playing finger. The transfer of this feeling or balance from one finger to another constitutes the basis for a correctly produced vibrato. This results in a feeling of lightness and freedom in the left hand at all times.

"Allow me to offer the following suggestions," he said. "Vibrate on one string with the first and second fingers, both remaining down, on long notes. Then place the second and third fingers down on the string, vibrating with both of them together. Then vibrate with the third and fourth together. Then play various skips, skipping from the first and second fingers to the third and fourth fingers.

"It is understood from the foregoing," he added, "that it is an exercise to acquire the ability to be able to transfer the balance of the hand from one finger to another."

He gave the following as another valuable exercise: "Alternately lift one finger in the following manner: Vibrate with the second finger and while doing so, place the first finger lightly on the string, without stopping the vibrato of the second finger. Then lift the first finger, while vibrating with the second; and then, while vibrating with the first, lift the second finger many times

"In this way," Doctor Dounis declared, "we develop a vibrato which will give continuity, as well as a vibrato legato. The same exercise is to be done with the second and third fingers, then with the third and fourth. First do them on the same string," he recommended, "then on adjacent strings.

"Practicing various double stops," Dounis suggested, "is also very important, particularly unisons, thirds, octaves, and tenths."

"How," I asked, "would you suggest practicing them in the upper positions?"

"Let me recommend the following plan," he offered. "Let us start on the D string and play the E and F with the first and second fingers. Then play all the Es and Fs you can find on the violin with the first and second fingers, on all strings.

"The object is to cover the entire fingerboard. The next day, use the same two fingers, but play F and G wherever they are to be found, on

every string, throughout the entire fingerboard. It is not pedantic that way. The pupil then covers the remaining notes with the same two fingers. Then he does the whole thing over again with the second and third, then with the third and fourth fingers."

I asked if he liked the vibrato practiced slowly, and he was emphatic in his answer. "No! One loses the real impulse! The reason is that the vibrato should be a feeling of pulsation, such as an open string when it is plucked and we cannot at will control the speed of the oscillation. The only thing we can control is the duration of the oscillation depending upon the force with which it is plucked."

"At the very beginning, when one is attempting the vibrato?"

"No, especially not then," he replied, "because the important thing at the beginning is to acquire a feeling of pulsation which is impossible when it is broken down to eighth or even sixteenth notes. We can limit the duration in the early stage, but we should not try to limit the speed of the oscillation."

He stressed, "The important thing is to listen carefully, so as to keep the same amount of oscillations all of the time, so that it is rhythmically even. Later on, one may use judgment as to the speed depending upon the style of the composition, or the mood of the phrase."

"Do you feel that the vibrato should never go above the note?"

"Yes. The vibrato must sound like a flatting, not a sharping, of the note. We have the center," he said, "and then a flatting. Musically, it is bad to sharp the note even a slight bit."

We discussed shifting. He said, "Too often we hear shifts which sound rigid or jerky, with a lack of suppleness when the shift is made. The question of shifting is all important in slow playing. In fast playing, there should not be any feeling of shifting at all; the fingers merely crawl up and down the fingerboard. The feeling of shifting should exist only when the tempo allows the player to vibrate on the two notes.

"That, of course," he went on, "assumes we are playing in a rather slow tempo. During the shift, even if it is a half tone shift, the finger must be in contact with the string, with of course, no pressure on the string. Whatever pressure there is, must be released during the shift."

"What about the left thumb?" I questioned.

He answered cryptically, "The thumb must not exist. The important thing is to realize that regardless of what fingers we use, there must be an impulse in the wrist towards the note we are going to. In other words, if we are going to a higher note, the impulse in the wrist must be towards the direction of the note before the shift actually is made. The reverse is true when going to a lower note.

"Let me be more explicit about the thumb. In an upward shift, the thumb must be ignored and be allowed to follow the hand. In a down-

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ward shift the thumb at the moment of shifting should feel that it detaches itself from the neck of the violin without preceding the hand. In this way the feeling of balance in the hand is not disturbed.

"Another interesting thing about this thought," he continued, "is that this little impulse also has a tendency to release the pressure of the finger on the string. A sort of double action, as it were. This impulse is natural with humans. To jump, one bends the knees automatically. No? How gracefully can one walk with stiff legs? That is why we have joints in our bodies.

"And going up and down the fingerboard is like walking. Many times the wrist joint is not used enough in shifting. This wrist joint must also be flexible because it must also be associated with the vibrato. Stiff shifting has a tendency to create bad intonation.

"The two ways of shifting are well-known. Either we shift with the finger used last, or with the finger we are going to play. What I should like to add is, that in order to promote the balance of the hand properly, and to thoroughly master the art of shifting, all awkward shifts should be practiced in both ways.

"As to which of the two ways of shifting should be used in performance, depends entirely on the style and character of the music, as well as on the taste of the performer. In a general way, in classical music, we should use the first way. In the romantic or gypsy music, the second way should be used."

"What if we cross or skip strings while we are shifting?"

"The correct way to shift is diagonally. It is a diagonal process. It is the only musical way to accomplish the shift. The finger that is doing the shifting first, and the finger we are about to play next, must be close together. This skill of finger contraction," Doctor Dounis stated, "is a very important one. Both fingers enter into this shift. This finger contraction principle is just as difficult and just as important as finger extension," he added emphatically.

We went on to the matter of velocity, left hand velocity. "I should like your suggestions to help violinists to more easily play left hand passages, to play them more cleanly and better-articulated."

"This can only be done," he offered, "when the violinist develops the proper conception of what left hand finger action is. Let us," he added, "clear up the misconception that finger action is downward and upward. It is not that, but is forward and backward. The forward movement of the finger is a reflex of the backward movement, and is passive. The backward is the active, snapping-back movement that requires certain willpower.

"From the very start," he went on, "the student must try to get the feeling in his hands that he snaps the fingers from the string instead of hitting the string with the fingers. He must not follow the often-heard advice that one should feel that his fingers are like little hammers. In practicing, snap back as far as possible," he advised, "to develop the muscles, but always remember that when the finger is back as far as it

can go, to maintain the same curved position of the finger as when it is on the string.

"This," he cautioned, "is of the utmost importance. Changing the curve affects intonation, because when the finger comes down again it will have to be directed to the same spot."

"The development of velocity, Doctor Dounis, is such an intriguing matter, so important, I should like to discuss it with you. A great deal of a violinist's time is spent developing velocity, yet in many cases, results are unsatisfactory. Suppose," I offered, "we start by analyzing the technic for slow playing. Then the technic for fast playing. Perhaps some misconceptions will be cleared up."

Doctor Dounis assented. "First, let me say, right at the outset, there is a misconception in the minds of many. I must assure them there is a technic for slow playing, and for fast playing, each entirely independent from the other. One cannot," Dounis pointed out, "develop the fast from the slow. In slow technic, which develops the muscles in the hand, there are three things which we must pay careful attention to. First, the player must snap the finger back as much as possible, and let it return to the string by reflex action.

"Secondly," Doctor Dounis went on, "the moment the finger touches the string, there must be a free vibrato. Thirdly, all preceding fingers must remain on the string without any pressure. The only pressure should be in the playing finger. The whole hand is poised on the playing finger, and we want the other fingers to remain on the string to build the imprint of the hand on the fingerboard."

"The same principle as pianists have," I observed.

"Yes. They play three or more notes at a time. Violinists have to learn that principle. It is a means to build up the hand in such a way that it works as a whole, as a unit. But," he stressed, "the important thing is that there must be no pressure, except on the playing finger."

"When you say, 'build the imprint of the hand on the fingerboard,' you refer to the four fingers as a unit? Is that right?"

"Yes, there is such a thing as the balance of the left hand, and when I say the whole hand is poised on the playing finger I might give this illustration. If one plays with the third finger, the other fingers feel an affinity to the playing finger. The other fingers must also be ready for instant action. A tactile sense of the finger," he elucidated.

"And as far as the vibrato is concerned, in slow playing," he added, "we can have a vibrato on practically every note. If it is too fast to have vibrato on every note, that should be considered fast technic. In fast playing, you disregard all these points. We must first practice a passage slowly to learn the notes and to understand the fingering. The moment the passage is learned, we waste time by continuing to practice it slowly," Doctor Dounis pointed out. "It must from then on be practiced in the required tempo."

I asked him for a specific case, and suggested to him the first run in the fourth measure of the Gypsy Airs by Sarasate. "You feel that once a

person knows the notes and the fingerings, he should from then on practice it quickly?"

"Another factor must also be considered," he answered. "There is a rhythmic impulse in each passage which must be carefully worked out, or to be more specific, each passage should be skillfully divided into even groups and the rhythmic accent should fall at all times on the first note of each one of these groups. I do not mean an accent which is caused by the bow, but a rhythmic impulse created through finger action.

"In all fast passages, the rhythmic impulse is determined by the metric beat. In most passages we must feel the last note of the run as though it were a down beat. Not that we should accent this last note, but we must feel rhythmically that it is a down beat."

"Then the problem is to skilfully divide the run so that the last note comes as the first beat of a measure? You mean specifically those runs which are not rhythmically divided by the composer?"

"Exactly. Continuing with the same run of the Gypsy Airs, we find that there are twenty-one notes. Our object is to sub-divide them in rhythmic impulses in such a way that the top C will feel that it is the down beat of a measure, without necessarily accenting it with the bow.

"The best way to sub-divide these," he suggested, "would be to consider the first four notes as an up-beat, and to play the remaining sixteen notes as though they are groups of four. Better still, perhaps, would be to consider the first four notes as an up-beat and then two groups of eight, or even the whole passage of sixteen notes. The same principle is to be carried out in all similar passages," Doctor Dounis summed up.

Then, in re-stating this, he added, "Any passage or run in order to be effective, must be played with its own rhythmic impulse, and the problem is to discover and be conscious of it."

It was interesting in connection with this phase of violin technique, in chatting about the literature of the violin with Doctor Dounis, to pick out many passages and divide the notes rhythmically according, as Doctor Dounis stresses, to their inherent rhythmic impulse.

Before entering into discussion of the various bowings, I asked Doctor Dounis to mention any salient point about bow grip he felt would be of unusual interest. I have observed the bow grips of hundreds of students throughout the country and have the feeling that many awkward bow arms may be traced to a fundamentally faulty management of the bow.

"The object in the bow grip," said Doctor Dounis, "is the acquisition of a feeling of proper balance. Now, how can this balance be achieved?" He looked intently at me as he went on, "In order to have a feeling of balance, there should be a center point. For our hand the center point, when all fingers are used, is the second finger (and naturally with the thumb). If we pick up any object with any two fingers, we instinctively pick it up with the proper balance.

"The way to find the proper hold of the bow in order to acquire the feeling of balance in the hand is to first pick up the bow with the thumb and second finger at the balancing point of the bow, a bit below the middle. After you have established this hold with the two fingers, allow

the remaining fingers to drop on the stick naturally, neither in a closed position nor in an extended position.

"Each one," he said, "has a different natural spacing between the fingers and the way the fingers should be applied on the stick should be by observing this individual, natural spacing.

"When we have done this, we practically have formed the proper feeling for holding the bow. So you see," he stressed, "the underlying principle for a good bow grip is that there must be a feeling of balance between the thumb and the second finger."

"Assuming," I said, "that the violinist has acquired this affiinity between the thumb and second finger, "I should like to ask you to discuss the relationship between the thumb and remaining fingers."

"In connection with specific bowings?"

"Yes."

"If one plays a détaché stroke, the feeling of movement should be between the thumb and second finger. In the performance of the martelé stroke the necessary bite should be exerted by the thumb and first finger, while the feeling of movement remains between the thumb and second finger. There never," he pointed out, "should be a feeling that you move the bow with the thumb and first finger. The first finger is used only to apply pressure.

"Let me add at this moment, that whenever any pressure is applied to the bow, it is essential that the pressure originate in the thumb pressing up against the first finger.

"In the slow or controlled spiccato, the feeling in the hand must be one of a see-saw type of balance between the first and fourth or first, third and fourth fingers. This see-saw process must be accomplished with the fingers exclusively and not with the forearm. This feeling in the fingers is required in order to have the bow spring back of its own volition. One should never have a feeling of lifting the bow from the string.

"I should like to add here," he said, "that the down and up movement of the bow is done with the forearm and the hand as one unit, with no active motion of the wrist when playing in the middle of the bow. As we approach the frog, the wrist becomes increasingly active, so that when we are at the frog, the spiccato is performed entirely with wrist and fingers, and no forearm.

"The reason is that in the middle we must use the natural bounce of the bow. At the frog, though, an artificial bounce has to be created. In the performance of the fast spiccato or sautillé, there is a light pressure between the thumb and first two fingers, and complete relaxation of the third and fourth. With this stroke there is an affinity between the fast spiccato or sautillé and the fast détaché."

"So much for that," I said. "Let us start with the détaché itself. We know it is the basis of all bowings."

"Yes, it is a very general term and just means bow change. But its manner of performance is determined by the length and the speed of the note itself. In a fast tempo, and if we only use up to two inches of bow,

naturally, we should use only the wrist. That means in any part of the bow.

"The interesting thing about it is that the starting impulse, the motivating or starting force, is actually in the fingers. By the fingers we mean that actual spot holding the bow. The impulse is felt between the thumb and second finger. Naturally, this détaché is used only in rapid passages, and we may refer to this as the eraser stroke because it is the exact imitation of erasing."

"How," I asked, "would you describe this process in a slower tempo, even if the same length of bow is used?"

"In that case, the starting impulse originates in the forearm immediately above the wrist," he answered. "This brings us to the longer détaché from two inches up to the whole bow. This is referred to as the brush stroke. In this stroke, one can imagine a house painter using a brush upon a wall.

"Always," he added, "bear in mind that this large détaché is a pulling stroke, not a pushing stroke. Unfortunately, many violinists play in such a manner that they push the down-bow instead of pulling it. That, in a certain sense," he remarked, "violates the law of gravity.

"But now to come back to the fast spiccato or the sautillé, we know that this is derived exclusively from the eraser stroke. We also know that it is done at about the middle of the bow, a bit above or below, according to dynamics."

"What happens when a pupil has successfully mastered this small détaché eraser stroke, but simply cannot get the bow to actually leave the string?"

"In that case, the player must change the angle of the hand. Lower the elbow slightly, thus changing the angle of the hand so that the motion for the sautillé must be oblique. The movement of the hand is the same, only the angle is slightly changed."

"You would say that the hand is lowered slightly towards the next higher string?"

"Yes, that would be a good way to put it."

Perhaps the most intriguing of all bowings is the staccato. I asked Doctor Dounis to comment on this stroke and upon its influence on bow technic.

"The staccato is the only means at our command to determine and develop the correctness of the relationship of the bow to the string at any part of the bow," he declared.

I asked him to elucidate, and he said, "As an example, draw a down-bow. At any moment, play a staccato note. If the tone remains pure (resonant) it means that the relationship of the bow to the string is correct. But, if the tone becomes scratchy or edgy because of the attack, then it means that the relationship was wrong. If we had not made that attack, we could not have become aware whether the relationship was correct or not. The staccato discloses all of the flaws in the production of the tone.

"Before we approach any analysis of the staccato proper, we must dis-

cuss the attack. That is, the manner in which we produce the attack. The attack is accomplished by pressing up with the thumb against the first finger, and then by a scooping motion of the hand. It must have the feeling of a pinch. No apparent length of the bow is used.

"The mechanics of the staccato differ according to the tempo. The slow staccato is nothing else than a succession of martelé notes in one bow, both up and down. That is why it is called staccato martelé or firm staccato. The rapid staccato or so-called nervous staccato is produced by eliminating any feeling of attacks or martelé notes, and by tensing the entire arm from shoulder to finger tips in such a way as to induce a sensation of quivering or trembling. By applying a constant pressure on the string, this trembling feeling is imparted to the bow."

"Then you mean that the tension must cause the trembling and that you cannot arrive at it by a fast motion of the wrist?"

"Exactly; you see that the fast staccato can never be accomplished by practicing it slowly. Both are different processes. The same analogy which exists between the slow and fast spiccato exists also between the slow and very fast staccato. That is, there is no relationship between the two as far as the way they are produced. The slow spiccato, for example, can never develop a sautillé."

"And here, I would like to explode the myth about the existence of different 'schools' of bowing. There are no schools of bowing, such as French, Belgian, Franco-Belgian, German, Russian, etc. Bowing serves only in realizing and expressing the musical thought, and the mechanics through which that thought is projected is not a matter of nationality. But, the mechanics of bowing as well as of the left hand are based on certain elemental physical and physiological laws which, actually, are the same for all stringed instruments played with the bow. Only the application of them varies slightly according to the instrument, violin, 'cello, doublebass, but not according to the individual player."

Doctor Dounis added reflectively, "The player should always have in mind that technic is only a means to an important end. That end is 'Music'; he must always make music. Even the most simple or complex technical exercises must be practiced in such a way as to convey a musical expression. They must be practiced always in a 'singing' manner and never mechanically. It is only through this manner of practicing that, later on, when performing a composition he can feel technically free so that the phrasing, which is the all important element in musical interpretation, will not be affected or conditioned by deficiencies of technic or technical mannerisms.

"To sum up, I should like to quote the note which I have written as a Preface to my edition of the Bach Sonatas:

"The 'raison d'être' of the present edition is to promote the cultivation of the musical sense through correct phrasing, without being influenced by technical limitations, instrumental considerations or traditional routine.

"This is the only way leading to the realization of an artistic performance, which should be the aspiration and objective of all executants."

IVAN GALAMIAN

Our visits to the home of Ivan Galamian are recalled with much pleasure. We found his analysis of violin problems stimulating and keen. His attitude, artistically, is supremely lofty and his penetration and acumen as regards to technical development, rational and sure.

Discussion of violin teaching in general was one of the first topics approached. I asked Mr. Galamian what he thought was the most common mistake in violin pedagogy. Mr. Galamian remarked:

"Children are not given enough technical groundwork. Many matured performers are handicapped because they fail to possess the necessary equipment indispensable to express their musical ideas. There can be no doubt that this is attributable to technical under-development in their early student years. Teachers must know how to correctly meet each problem at the correct time. First emphasis should be placed on teaching absolute and unchangeable values, which are:—the development of accuracy of intonation, mastery of the fingers and the bow, technic of sound, mastery of vibrato, different glissandi, connections in bow changes, accents, etc., etc. In short, the first goal must be perfect control of the instrument. And, of extreme importance," he added with emphasis, "comfort while playing."

I ventured, "If a young student has already developed a great technical facility, do you feel that he should then devote himself to a study of works requiring depth and intellect?"

"By all means," Mr. Galamian replied. "Even though not emotionally and intellectually ready, it would substantially assist in his general musical development. Having acquired the control of the instrument, practically his entire time should then be devoted to studying the repertoire, both from the musical and interpretative viewpoints. Chamber music should also be earnestly studied."

"What do you think about the influence of recordings on the musical development of the students?"

"You have touched on a very important point," replied Mr. Galamian. "Recordings can be of a very great help and inspiration for a student, but, if they are used as the only basis of interpretative approach, they can become dangerous to the individual development of the student. Much can

be learned from recordings, but they should not be allowed to have too great an influence lest they lead to uniformity of performance."

"I have received requests from teachers for an opinion on the so-called 'dry' exercises. May I ask your opinion on this subject, Mr. Galamian?"

"Of course," he replied. "In a small degree they are helpful but I am not in favor of practicing purely mechanical exercises for hours and hours at a time. I think that much better results will be achieved if the student, instead, spends his time on practicing etudes and caprices which have a certain musical content. Technic should not be completely divorced from emotional values. In other words, technic must be facile, quickly applicable to the mood expressed and to the interpretative thought of the composer. Technic must be regarded as secondary to an ability to employ it correctly."

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Since Mr. Galamian has had such a tremendous amount of experience in teaching gifted youngsters in all stages of their development, I thought that this visit would be a good opportunity to ask him a few specific questions.

"Let us begin then, with a fundamental—that of holding the violin," he suggested. "There are two differing points of view, both quite generally accepted. One, is that the correct manner is to hold the violin with the support of the hand, chin pressure coming to play when shifts are made. The other, a firm hold of the instrument between chin and shoulder."

"Heifetz holds his violin that way," I remarked, "and Milstein holds his between his chin and collar bone, not against his shoulder."

"Yes. Milstein uses the jaw bone and collar bone with the left hand holding his instrument most of the time. We must realize that there are no two men of like physical build and what one may favor might be utterly against the opinion of the other."

I asked, "Which manner do you generally prefer?"

"I much prefer to let the violin rest on the shoulder. It is my opinion that in this way there is greater freedom, but I do not mean to imply that good results cannot be obtained when the hand is the supporting medium."

"Oh, I grant you that. Milstein proves it brilliantly!"

"What do you think about the use of a pad or cushion?"

Mr. Galamian replied, "In principle, it is better not to employ such means because any additional equipment is apt to be disturbing. For certain violinists, particularly for those whose necks are long, a support, such as a pad or cushion, provides undeniable aid. Otherwise, they would by necessity, be compelled to raise their shoulders too high, which would tend toward a cramped position. That, of course, would be tiring, would affect the vibrato and the free function of the left hand as well."

Changing the subject, I remarked: "Since the left thumb is so often troublesome, I have frequently made it a point to request artists to

demonstrate their thumb positions for me. I have observed that there are many variations in thumb technique. Would you express your views on this point?"

He smiled understandingly. "I prefer that the thumb rest slightly farther down the neck than the first finger. I might say, however, that players who consciously attempt to control their thumb placement have more trouble than those who permit it to find its position naturally. If the thumb is placed further up on the neck, i.e., between the first and second fingers, the hand position becomes unnatural, strained and affecting the vibrato. It will be found that players who use arm vibrato usually have their thumb well up, whereas those who use a wrist and finger vibrato keep their thumb well down, often almost under the neck of the violin."

"How should the thumb be placed above the first position—say, in the third?"

"I would recommend keeping it in relatively the same manner as in the first position, perhaps slightly lower on the neck. And, I ask my pupils to maintain that relationship as they go to the sixth and seventh positions. Above that, the thumb should move only slightly and let the fingers extend to reach the higher notes."

"But," I asked, "if the thumb is too short to allow the fingers to reach for the higher positions, what then do you suggest?"

"In such cases, the thumb would have to be brought around to rest against the rib, or side of the violin."

"That, of course, presents a problem, as a difficulty arises in bringing about its return to the correct position on the neck!"

"That does present a difficulty. At the moment the thumb is brought back from the rib to the neck there must be a firm pressure of the violinist's chin to maintain secure hold of the violin."

Turning to the subject of bow technique, I said: "We know the general rules for holding the violin bow, that they are flexible and must be varied to suit the individual, but I should like to ask some questions relative to finger placement on the stick; such as the distance between the index and middle fingers, and between the middle and third."

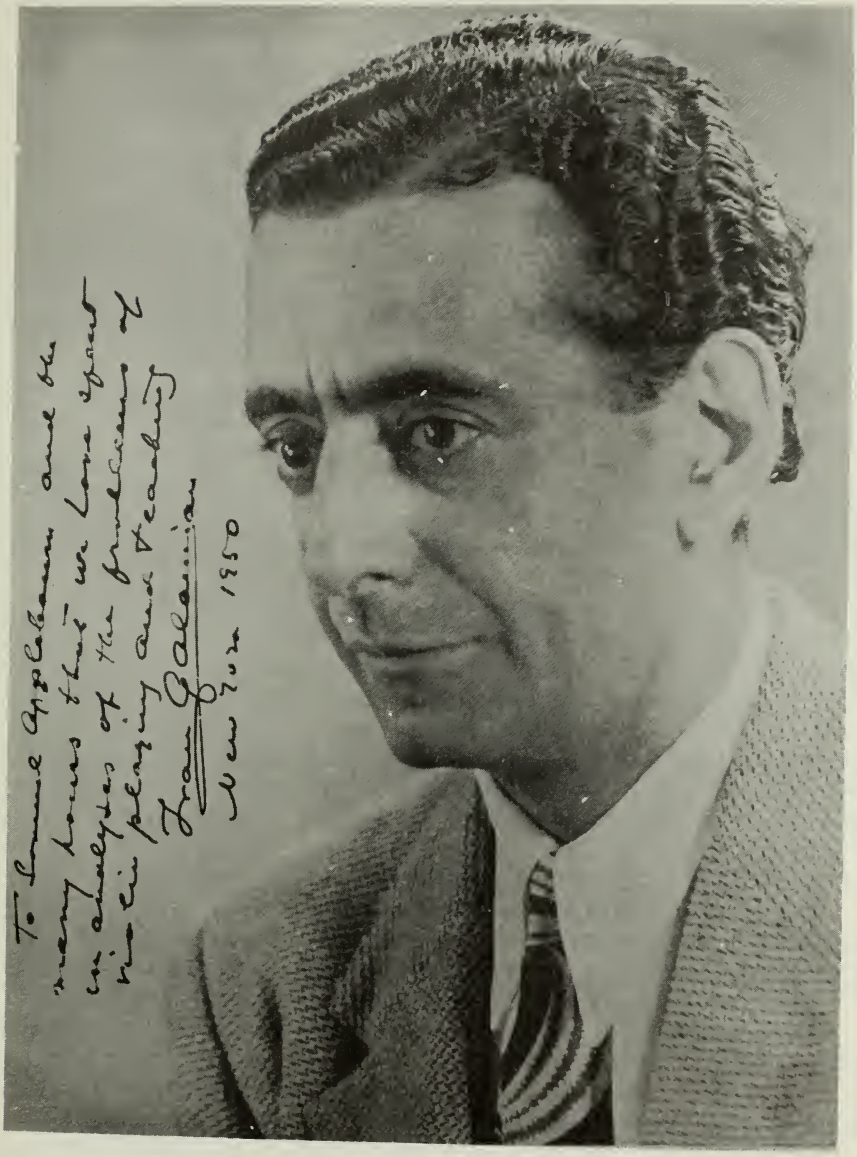
Holding the bow, Mr. Galamian replied: "Improper spacing of the fingers when holding the bow is disturbing to the player; I can best answer your question by showing that there should be a little space separating the first, second and third fingers, of about the same distance. . . ."

"And the thumb?"

"The thumb should be opposite the middle of those fingers."

"What about the little finger? When playing at the upper, or above the middle of the bow? I have heard conflicting opinions. Do you allow the little finger to leave the stick?"

"You will see," and Mr. Galamian demonstrated. "Lifting the little finger is disturbing; I prefer that it remains in contact, but with no, or very little pressure at the tip. As one approaches the frog, however, the pressure should be increased in order to maintain balance. I would also



IVAN GALAMIAN

say that the little finger should rest slightly on the inner side of the bow rather than on the very center of the top."

"You mean slightly towards the palm of the hand?"

"Precisely," he nodded.

"Concerning the change of the bow stroke, Mr. Galamian, what would you advise to correct the jerk which is a fault with many violinists, particularly at the frog?"

"Generally, this is caused by an unconscious acceleration of the speed of the stroke at the instant of the change. This may be brought about either by the arm or the wrist."

"I assume that in order to correct the fault we must ascertain the exact manner a pupil creates this speeding-up of his stroke?"

"Yes. That is exactly what I would do. The logical procedure is to train him to do just the opposite. That is, if he accelerates the speed of his bow through an action of the fingers of his hand, I have him concentrate on making bow changes with his arm; if the wrist causes the jerky bow change, I suggest the complete elimination of the wrist motion and use of arm until the bad habit is overcome."

"I take it then, that you believe it possible to make a smooth bow change with the arm, and without the wrist?"

"Oh yes, certainly! As the pupil brings his bow towards the frog, and also nears the tip, I suggest retarding the movement very slightly. In this manner I have found it possible to eliminate a jerky bow change by overcoming the tendency to make the change rapidly—and I find that it works very well."

"Would you recommend that an arm bow change should be, at any time, a permanent practice?"

"In some cases, I would say yes. However, in time a pupil will generally develop a slight wrist or finger motion which is not of much importance. I use the fingers generally in making the bow change, but that is not the point. What is important is not how we make the change of stroke, but the speed at which the bow moves as it is done." He demonstrated, making a very smooth bow change at the frog. "You see, I did not use any wrist at all."

"Mr. Galamian, let us start at the tip and play an up-bow."

"As the bow moves up-bow at the tip," he demonstrated, "it starts with the lower arm. Slightly below the middle, the upper arm, and as it gets very close to the frog, it is the wrist and then a very little finger motion."

"Then you do not," I asked, "believe in sending the fingers ahead?"

"No. You see, there are various speeds. There is speed of the lower arm, upper arm, of the fingers—the co-ordination of these various speeds makes a good bow stroke. Yet if I had a pupil who could make a successful bow change without the finger action, I would leave him alone."

"Now, about the amount of hair used in drawing the bow. I suppose you advocate about three quarters of the bow hair at the frog?"

"Yes, that is so."

"Would you suggest the full hair for practice purposes?"

"Definitely not. Taking into consideration that the frog has a natural weight, the amount of hair should be less than at the point, to compensate for the lessening of the weight as we approach the tip. As we pass the middle of the bow, gradually flatten the bow hair so that practically all of the hair is used at the point."

"What would you suggest when playing long strokes in double forte?"

"In double forte passages it is desirable to use the flat of the hair even before reaching the middle. This is not to be done by turning the bow with the fingers, but by actually flattening the wrist. Now," he added, "when playing quick martelé strokes at the tip, not only should we use the flat of the hair, but the bow stick may be turned slightly toward the player instead of toward the scroll. It creates greater resistance."

"I should certainly enjoy discussing the staccato stroke with you, particularly your method of presenting it."

"Well, we know there are two kinds. The rhythmic staccato which has as its basis a fast martelé where the notes are actually executed with a finger motion, and of course, the fast staccato taken with stiff arm."

"I have never seen a case," I interposed, "where a player has a fast staccato with a relaxed arm."

"That would be most rare. It is the stiff arm which gives the bow the required impetus."

"I know how difficult it is to make definite rules for the performance of this stroke. Some performers," I put in, "are inexplicably able to execute it with greater speed than are others."

"I agree with you. The speed is very difficult to control. Pupils who draw the bow in towards the body when they go up-bow on the staccato, tend to draw away from the body on down-bow staccato. That process is very much an individual matter. I feel it is best for the bow to gradually draw closer to the body on staccato up-bow, and for the bow to draw away from the body on down-bow. Yet there are some who do just as well vice-versa. This is a very interesting phase of the staccato, yet provocative."

We discussed suggestions to pupils for practicing. "My general advice is to divide the staccato passage in very small sections, then gradually lengthen the section by adding a note each time. In developing the martelé staccato, I ask the pupil first to play the passage, separate notes, at the tip, using fingers only, and then to play two, three and four, etc., notes in one bow. The same procedure is to be followed in doing the stiff-arm staccato, the object being," he elucidated, "to use as little bow as possible."

"Do you feel that the two types of staccato can be studied simultaneously?"

"Of course—by all means."

"I want you to say a word about the difference in pressure on the stick between the two strokes."

"An interesting thought," Galamian assented. "In the slow staccato which is based on the martelé, the pressure is released between each stroke. But in the fast, nervous, staccato, the pressure is constant, so

that it might be considered a series of stops but with the pressure remaining the same on the bow."

I discussed vibrato next with Mr. Galamian. In discussion with many of the artists and teachers, I find that some favor the arm, some the wrist, and some the finger, and others who feel it is essential to have all three. Mr. Galamian's comments were, "I agree with those who feel that all three are necessary. But, it is also important that the player have complete freedom in the use of each. By this I mean specifically to be able to go from one to another without difficulty."

And he added, "A pupil should be able to play a tone which has a white sound, no vibrato. He should then be able to use the finger vibrato, the wrist, and even the wide-arm vibrato. For a good vibrato," he pointed out, "cannot have just one of these alone for any length of time. There must be a combination of all. And between these phases of the vibrato, there lie about a hundred types of vibrato. Yes, it is the innumerable variations and combinations of these three which produce the great art in connection with the vibrato!"

"As for the actual manner of performing the vibrato," I put in, "it is difficult to discuss with pupils just how active the wrist should be, and how passive the arm, or how active the fingers, and how passive the wrist."

We talked about the vibrato on passages where the notes are too fast for vibrato with the wrist, finger, or arm.

"When one desires to play various passages with additional warmth," he added, "I ask the pupil to adopt a rather flat finger action. That, of course, requires flexibility of the joint. The object in this case is to have the finger action include more of the flesh or pad of the finger. That means letting the finger break a slight bit at the joint."

"What are your favorite passages for vibrato with joint flexibility?"

He replied, "Any expressive passages too fast for a wrist or arm vibrato. We can find many examples in the musical literature. For example, the second movement of Schumann's A minor Sonata, many passages in Brahms' D minor, and G major Sonatas, etc., etc., etc. . . ."

"The position of the left elbow has an important bearing on the vibrato, I should like to mention. Many players and teachers feel that there is a standard position for the left elbow. However, those with short fingers will find it helpful to have the left elbow well under the violin. Those with long fingers will be much handicapped if their left elbow is far under the violin. The violinists with long fingers should keep the elbow much more to the left."

"I should like to discuss the manner in which we color our sound, Mr. Galamian. We know that different tone colors can be produced with the left-hand vibrato, and with different bow pressures. That is generally known. But players should experiment with the various types of pressure on the bow to alter the color of the tone, don't you agree?"

"If a player wishes to get a more metallic or sharper sound," he replied, "there should be a slight stiffening of the fingers on the bow. And there should be greater finger pressure on the bow. Drawing the bow with this

type of additional pressure on the stick will give the desired sound. The other type of sound one might wish to get which might be described as less sharp is where the weight would not come from the fingers, but from the wrist and arm. One should get the feeling of sinking into the strings more. The tone seems then to be more deep and not quite so metallic. As a general rule, however, if a player's tone is dull and not metallic enough, it will help to develop a firmer pressure on the bow, with the fingers more stiff."

The subject of chord-playing, particularly in the works of Bach, was brought up. It is rather a controversial matter among players and teachers. Galamian averred: "As a general rule, there is too much breaking rhythmically of chords. One should learn to play even four-voice chords simultaneously."

"But suppose the melody voice is in the bass and there are four voices?"

"I do not recommend playing the two upper notes and then going down. If the player does not find it possible to play the four at one time, then I suggest playing the low note first, and adding the upper three, but to accent the lower note before going to the upper three. The lower harmonic note should be held as long as possible. As a general rule," he pointed out, "I prefer as much as possible to adhere to the original writing of Bach."

During one of our get-togethers, we touched upon the psychologically important, yet seemingly superficial matter of body motion while playing.

"The psychological angle is important, and the teacher must be careful to analyze the body motions of the pupil. He should be very careful to diminish body motion. Of course, body movement is a large emotional aid to the player and assists in interpretation. Many players, if forced to stop body movement, would find their playing robbed of rhythmic expressiveness—interpretation as a whole would suffer. The teacher may find it hard to determine the body motion which is most natural to the player, and that which is affected," Mr. Galamian summed up, "but he must do so."

"I have heard scores of debut concerts and have endeavored to analyze their weaknesses, of which a common one is that the bow shakes on long, soft notes. How would you analyze this difficulty?"

"First, it may be a natural nervousness, but most of the time, in my opinion, it comes from tenseness of the right arm or wrist, and very often, from the wrong angle of the bow in the relationship to the string."

"I should like your comments regarding the right elbow, or right wrist."

Mr. Galamian reflected. "We often find violinists lacking control in the middle when the bow is suspended from the elbow rather than from the wrist. Then again, there is another reason, and a very obvious one. It might just be a lack of sufficient work in the solution of that particular problem. The player should concentrate on the 'son filé' for the development of a beautiful double piano.

"It is unfortunate," he mused, "that there is the danger always for pupils to enjoy developing their strong qualities, and to dislike working

on their weaknesses. If the violinist has technical facility, he continues to work on technic, but neglects his musicianship. The musical boy, however, who has no 'fingers,' embraces the feeling that fingers are entirely superficial; that the essential matter is the music. Though this sounds extreme, it often occurs. I have pupils, for example, who have more technic then they need, but who still work and hammer away on something they think they need, but really do not. They over-estimate that and neglect the main thing, which is the music."

Galamian went on, "There is another danger to guard against and that is the danger of becoming too analytical. So few have the correct balance. Either one is not analytical enough or over-analytical! Yet both extremes are dangerous! So many are one extreme or the other!" he decried.

"The danger of over-analysis, of course, is self-consciousness, which reminds me," Galamian humorously added, "of the one-thousand-footed animal who was asked by another curious animal, 'How marvelously you walk! I am very interested in knowing what you do with your four hundredth and second foot when your six hundredth and first foot goes forward' 'Well, let me see,' answered the thousand-footed-animal, and as soon as he began to ponder the matter, he stumbled and fell! Well, it is a story," Mr. Galamian laughed, "but it tells a tale!"

During youth, Mr. Galamian was constantly concerned with the analysis of the art of violin playing. Thoughtful always about the solution of the multitudinous technical problems, his main concern is the development in each individual of the innate talent, and this to the fullest extent.

"I was always, from an early age," he disclosed, "interested in problems of pedagogy. That always fascinated me."

"What about practicing during the early years?"

"If we analyze the development of the well-known artists," he replied, "we see that in almost every case the success of their entire career was dependent upon the quality of their practicing. In practically each case, the practicing was constantly supervised either by the teacher or an assistant to the teacher. The lesson is not all. Children do not know how to work alone. The teacher must constantly teach the child how to practice."

* * *

Born in 1903 in Tabriz in Iran, Ivan Galamian was brought to Russia at the age of two months. There he lived and was educated, until the Revolution. He started the study of the violin at eight, attended the School of the Philharmonic Society in Moscow, and after graduation, went first to Germany for a short period of study, then to Paris to work with Lucien Capet, "a strong influence on me musically and pedagogically. But then," mused Galamian, "I was always interested in teaching. I started when I was thirteen, and kept a special diary, I remember, for every lesson which I gave—whole pages written about each pupil!" He smiled amusedly. "One very untalented boy, I remember; however, he did not spoil the pedagogical taste for me! Then, my teacher passed a number

of pupils to me—in Paris—in 1923, when I began to teach in earnest. Soon I had to give up concertizing to devote all of my day to teaching. I was engaged to teach in the Russian Conservatory in Paris, then in the Ecole Normale de Musique."

In 1930, Ivan Galamian was elected Vice-President of the Russian Conservatory in Paris, and remained there busily teaching and directing until 1937, when he came to New York for six months of the year's teaching. Two years later he left Paris, to remain since in New York. Mr. Galamian teaches at the Curtis Institute of Music in Philadelphia and the Juilliard School of Music in New York City. In 1944, he became an American citizen.

Mr. Galamian is literally absorbed in his pupils the year round, for he maintains a summer residence at Meadowmount in the Adirondacks, where a group of gifted pupils live and study under ideal conditions.

"It seems like such a wonderfully healthful, as well as musically beneficial, manner of spending the summer. Do the students begin their day early? How is the day's work divided?"

"They learn how to work. They learn how to discipline themselves. Of course, there is a strict schedule. We rise at seven o'clock, breakfast at seven-thirty, and start practicing at eight. They practice until eight-fifty, rest ten minutes, and resume practicing at nine until nine-fifty. This continues until twelve-thirty—then lunch until one, after which ensues a free period until five o'clock during which the students play out-door games—ping-pong—go walking, swimming, or play chess. From five until six, our dinner-hour, another hour of practicing is done."

"Sounds fine! What about evenings?"

"During the evenings we have chamber music groups, and twice a week, concerts to which guests are invited. We have several pianists for accompanying. Also, the older pupils assist the younger ones during a daily session. Sundays are free days—unless, of course, some work has to be made up."

"And bed-time?"

"All are in bed at 10:00. They are tired; and the air, that makes them sleep well too!"

Both Mr. and Mrs. Galamian emanate gratification in the artistic realization of this summer-studio dream of theirs. Mrs. Galamian, pretty, and motherly, is doubtless responsible for much of its smooth-running achievement, as for the wholesomeness prevailing there throughout the long, busy summer days. She is obviously a cool yet dynamic executive, able, at the same time, to companionably join in the students' leisure activities. She showed us many happy group pictures, laughing with pleasure at the memories they evoked.

As we sat and talked with Mr. Galamian, we reflected inwardly upon how much goes into the crucible from which a great artist is created. The trying elements of self-control, self-discipline, self-evaluation, and as much as all those, the skill, the patient understanding, the guidance and inspiration of the teacher, tolerant and firm and affectionate.

ARVED KURTZ

"A teacher should be an excellent diagnostician." Arved Kurtz stated this emphatically. "He must diagnose the weaknesses of the student, then make proper choice of the 'medicine.' You see, the teacher thus is both doctor and pharmacist. The student should get material to improve weaknesses, and the teacher must know upon what the weakness is based, whether physiological or psychological."

He went on, "The teacher should advise the student how long to practise, how to practise, and of course, what to practise. I do not believe one should practise more than four hours a day. Oh, I grant another hour or so for pre-concert rehearsal. However, for one's daily practising, four hours are sufficient. More are injurious. Perhaps this will not be noticeable during the first few weeks, but the ensuing months will disclose the harm. I speak now," Dr. Kurtz reminded, "of professional musicians, of course.

"Amateur players will find an hour's practising a day sufficient. For in our day, there are so many activities to engage one, that amateurs do not have more time than that to expend upon their hobbies."

We asked what time during the day he felt is best for practising, and Dr. Kurtz replied, "Practising should be done twice a day, and not for four hours consecutively. The practising should be divded between morning and afternoon. And I feel that a ten to fifteen-minute rest after each hour is beneficial."

When we brought up the matter of length of time a student should remain on a work, he said at once, "The teacher should be astute to recognize the saturation point. If the work is not mastered within a reasonable time, continuing on it will not help a great deal. No—better to discontinue it and suggest another piece, one which will concern itself with the weaknesses. My point is this, that it is not possible for a student to remain on one work until it is completely mastered.

"How long should the piece be studied? A week? A month? Or longer? Well, some teachers like the student to study a piece to perfection. Others, however, may substitute another piece after a certain degree of proficiency has been achieved, and then return to it again later. Some students like this course of study; others, prefer change of material as often as possible. This must be individually treated.

"I feel that a student should spend a certain amount of time on a work, get the best from it, technically and musically, get all that he is capable of grasping at his particular stage of development. and then let the work go before feeling tired of it."

"Doubtless you have been frequently asked how to return to playing trim after an interruption of practicing due to illness or travel?" we questioned.

"Yes, and it is more a psychological disturbance than physical. If an artist has to interrupt his practicing, he gets the feeling that he is detached from the instrument. The contact is weakened. The daily work is missing. And the mental 'distance' between the instrument and himself grows larger."

"I advise this: take the violin. Be in good physical condition yourself, not tired, to obviate alibis. The violin, the bow and strings should be in fine condition, too. Do not think 'I did not practice yesterday'. Choose an easy piece, a melodious piece, without many technical difficulties. Now warm up your fingers and arms through music and music only. In a short time, you will feel better. Then play a few passages, scales, one or two bow exercises (Kreutzer, Rode), detaché, martelé, legato, etc. until you are 'on the way'."

"You do not necessarily believe in the accepted routine which many go through?"

"If by that you mean first scales, then exercises for the left hand, then for the right arm, then studies, etc., no. After an hour of this technical practicing plan, very little is achieved, if anything. After this way of practicing you pick up a piece, and feel that you cannot play it. Why? Because you are already tired of the technical problems. Finally you say, 'today I cannot play.' You feel disappointed.

"Better, try to warm up your hands and your mind from the 'inside' through music, and not from the 'outside' through mechanics. To avoid building up a complex, do not start your daily practicing with the same piece of music or exercise. Warm up, rather, by taking a slow movement from a concerto, a simple piece if you prefer, and just 'sing it out.' If you reach a technical snag, put the work aside and take an easier work. Slake your musical thirst and feed your musical hunger and avoid disappointment."

We discussed the maturation age of an artist, and Doctor Kurtz feels that the age is about thirty-five. "A close association between artist and composer takes place when the artist is thirty-five or thereabouts."

Doctor Kurtz is a tall, rangy man, quick in speech and facile in self-expressiveness. He has had a full life in music as violin virtuoso, teacher, and director of the New York College of Music. He speaks fluently in several languages. It becomes obvious that he loves young people and has a zealous concern for their musical problems.

Mrs. Kurtz (Suzanne) is a writer with a background of newspaper affiliation. She is a very attractive woman, dark-eyed (her husband is blue-eyed and fair) and she speaks softly and emanates serenity. She ably

assists her husband in his manifold activities. They have traveled together extensively through Holland, England, Australia, Tasmania, and New Zealand, and she has written a travel-book concerning their trip through the Antipodes.

Doctor Kurtz has composed a notable amount of music in various forms for the violin, for voice and for orchestra. Among them: A concerto (in one movement) for violin and orchestra, two sonatas for violin and piano, Andante For Strings; and the following pieces for violin and piano: Melody, Mountain Scene, Shadows, Perpetuum mobile, and "Blues," (note below).

We asked him to make any pertinent comments, in a general way upon some of the important phases of violin playing, upon tone production, in particular.

He said, "It is not enough to develop and produce a large tone. One should have a versatile tone. One should have a large tone and a small tone. Tone is a color, after all, and must be composed of many shadings. An artist should have a colorful tone, an individual tone, his own tone.

"Intonation?" he said. "Many violinists play in tune at home, yes, but at concerts, very often they are off pitch. Why? Aside from the obvious facts that the hand must be well-formed and also that one must be acutely trained to listen to oneself, what other factors are there? Well, there is the subtle matter of temperature change from dressing room to stage. When the hall is empty, the air is cool—if full, it is hot. Strings do not remain in tune under these conditions. The violin changes its form slightly, the fingers swell slightly, there is perspiration, general nervousness. To control all this requires experience, fast thinking, a realization in a split second, whether a note is sharp or low.

"The technique of fast correction should be developed. For there is no 'perfect' intonation," Doctor Kurtz stated. "Intonation is relatively perfect for the player, but should be played so that it is absolutely perfect for the listener. One must be able to quickly correct the note before it reaches the ear of the listener.

"To achieve this," he advised, "train your ear, then train your fingers. The correction must be in relation to the key and preceding note or notes (if double-stop) and to the orchestral or piano accompaniment. Temper your notes to the accompaniment."

We discussed memory. "Loss of memory in public performance is often traceable to faulty practicing. Students like to repeat and to practice the portions which they enjoy playing. They sub-consciously avoid complicated patterns, rhythmical or musical. They play these several times perhaps, yet not enough time is devoted to acquire technical perfection and security. These are the danger spots in which so often they break down in public performances.

"If a student breaks down in memory while practicing," he counselled, "he should go right to the music." We nodded in concurrence. "If he starts, however, to experiment, his sub-conscious mind may become so

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involved with one of the patterns that this will become his own. That is certainly not what the composer wants. However, if he goes back to the printed page of music and looks carefully, the visual memory and the sub-conscious grasp are strengthened; they become sound. Also, the student should mark down the break-down point, be unashamed to look at the music, use a pencil and start at this point. The next day he should not permit himself to experiment. He should always remember that he is the servant of the music."

I brought in the school of thought which believes that beginners should start with the third position. I have considered this very carefully and a number of my pupils have reported good progress with their beginners when they have begun with this position first.

"I also have given this a good deal of consideration," said Doctor Kurtz. "Let me present this plan. Have the child start in the second position. The distances between the notes in this position are not so large as in the first. Also, it is easier to place the fingers on the strings. The fourth finger is not unnecessarily stretched, and the child is developing the proper form of the left hand. He should start on the E string, placing the first finger in the second position on the G. Also, and this is important, it helps to overcome the usual aversion and fear of playing in the even positions.

"Now," he went on, "that the student is well-started, the teacher should bear in mind that from the very beginning, more attention should be paid to the development of the right arm than to the left, without, of course, neglecting the left."

In view of Doctor Kurtz' large experience as director of the New York College of Music, we asked him to discuss special considerations which arise in working with talented children.

He told us, "The important thing here is to realize that these children are to be gently guided. All the problems should be playfully handled. This way, their own talent enables them to overcome technical problems with greater ease. Therefore," he pointed out, "I never impose my own interpretation or fingering or bowing. I rather guide them to glean what constitutes a good fingering and bowing, and what characterizes a bad fingering or bowing. By explaining and demonstrating, I want to impress upon them that the faulty fingering or bowing is one which distorts the musical phrase, and the right one is that which helps to convey the correct impression upon the listener and also complies with the composer's wish."

He added "Children love to discuss problems, and I am happy to give them the opportunity. When there is a good relationship between the child and teacher, it engenders respect, affection and confidence.

"Another thing: The pupil must have no fear; if there are flaws during a lesson I wish to hear them. I do not believe in a 'perfect,' polished performance in a lesson. I do not like a student to cover up mistakes. Every mistake made should be discussed, analyzed and corrected. Only this way a lesson can be beneficial to the student."

We brought up the subject of tempo, and on this, he said: "What is

'moderato' for me today, might not be so tomorrow. Any indication of a tempo is relative and is influenced by the mood of the performer, whether he be a student or concertizing artist. The 'right' tempo is a matter of feeling, experience and, I might add, tradition. I feel that every piece has its own natural tempo. And it is a question of high artistry to be able to play a piece in this 'right' natural tempo. One should not attempt to play a piece too slowly or too fast. Too fast or too slow — both are wrong.

"And when it comes to studying a piece, I suggest: Take some difficult passages in the piece you are about to study and start to work on them in a rather slow tempo; watch carefully for the right notes, rhythm and intonation and gradually increase the tempo in these passages so as to be able to reach the speed of the 'natural' tempo of the piece. In accordance with this you choose the tempo for the entire work."

As for scales, when we broached this subject, he replied: "Scales are one's 'daily bread.' And scales not only in three octaves but in all available forms, including arpeggios and double stops."

He believes that a student should be able to read a piece of music without the help of the instructor. He should take the music home and figure it out by himself. There is so much fascination in exploring the music which one is about to study. Doctor Kurtz is not in favor of letting the student hear recordings of the pieces he is working on, in order not to influence his way of learning it. However, he recommends listening to recordings after the piece has been studied and mastered.

A student should try to develop his own style with the help of his teacher. "I would rather have a student express or project his own personality in his playing," Doctor Kurtz went on to say, "than have him imitate someone else."

Doctor Arved Kurtz is a member of a distinguished musical family which includes his brother Efrem, musical director of the Houston Symphony Orchestra and his brother Edmund, cello virtuoso.

In summing up his philosophy of music to which his whole life is dedicated, Doctor Kurtz quoted to us the forceful words of Paul Verlaine: "De la musique avant toute chose,"

LOUIS PERSINGER

Louis Persinger instantly impresses one with his personal attributes of refinement and artistic sensitivity, and with his dynamic well-modulated voice. One gradually senses the depth of feeling and temperament in which lies the key to his success and rise to the eminent position that he occupies among the teaching fraternity. Among the lovable traits of his personality is his short, quick laugh which lingers with the hearer, and the great fondness which his pupils feel for him is readily understandable.

He is quick to make decisions, yet in controversial matters practices tolerance. Discussion of technical problems with him results in the knowledge that common-sense solutions will be achieved.

We spent many evenings with him, conversing on varied topics. Mrs. Persinger was often present. She is charming, dainty and fragile, but with a warm and vibrant personality. She follows closely the careers of Mr. Persinger's famous pupils, and interests herself in their personal life.

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At one of our meetings we talked about a fundamental problem of violin playing, the holding of the bow.

"Wouldn't it be fine if there were only one natural way to hold the bow," he said, "but no, just the holding of the bow is unnatural. The object should be to hold it with a minimum of rigidity, and one must take advantage of every opportunity to relax slightly at intervals to counteract the feeling of tension. Every violinist should carefully calculate, while playing, those moments when he can relax and still maintain continuity of interpretation. And surprisingly enough, even in a work like the Paganini Moto Perpetuo there are fleeting moments when the bow can get a breath."

I asked, "What have you to say about the high and the low bow arm?"

"To best answer that, I will say that anything that looks strange is incorrect, and either too high or low bow arm has its accompanying strain. When Ysaye played on the G string, his arm and bow sometimes made a horizontal line, and to me, that is a pretty high arm. I would say that in no instance should the elbow be higher than the hand, except when playing at the tip of the bow, naturally!"

"And the bow change?"

"Well," he answered, "I would make this comment—let the fingers do what they want to do and just watch the hand. At the tip, it is the most natural thing for my little finger to come off the bow. Also, when we consider the straight or bent thumb, it is wise to follow the natural inclination. I am often asked whether the right thumb should be straight or bent, and I can only put it this way, that there is no definite rule,—it is not bent and yet not straight.

"While we are discussing the thumb, perhaps we can summarize the position and action of the left thumb. We all know what the general rule is for placement in the first position, yet I think that if one has a short thumb, it is best for it to be held partially under the neck, otherwise constraint and tension might result. Any lack of relaxation is a deterrent to the development of a good left hand technic. A good plan is to spend some time each day in developing left thumb independence." He illustrated:

"With the left hand in the first position, place the first finger on A on the G string, second finger on F on the D string, third finger on D on the A string, and fourth finger on B on the E string. Leave the fingers on the strings and move the thumb lightly up and down on the side of the neck in rhythms of groups of eighths, triplets, and sixteenths."

On the piano top we noticed an odd-looking cushion about eight inches square. "I must tell you about that," said Mr. Persinger. "It was once used as a tea-caddy, and Wilhelmj used this cushion on his violin." The matter of violin cushions then came under discussion, and Mr. Persinger stated: "The use of a violin cushion is a personal choice which the violinist himself must make after he has honestly tried to play without one. Of course, they deaden the tone somewhat, but the extent is difficult to determine, and is probably exaggerated. Each summer I try to play without a cushion, but I always have to return to one. I have a cushion one and a half inches thick, filled with eiderdown and covered with two thicknesses of cloth."

I commented on the present day tendency to use metal strings, and Mr. Persinger remarked, "It wasn't so long ago that we were using gut strings." Asked, "What is your attitude towards the aluminum A?" he answered, "I admit I feel a bit guilty about using them, particularly on a Strad violin. They require considerable 'playing-in,' and a more determined grip of the bow in order to avoid a whistle. As for an entire set of metal strings, that is a little hard to take. I generally use a gut A when I can get a good one."

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One evening we met to discuss scales. We began with the fingerings, and Mr. Persinger advised, "When playing scales, it is my opinion that the best fingering is such that one goes the least distance in making a shift of position. And I feel that scales should be practiced in triplets, as in this rhythm it is more difficult to play evenly, and in every way more care and skill are required.

"All scales are to start from the G string, with the second finger, excepting, however, the scales of A, A minor, A flat major, G major and

G minor. With all of the scales above B major and minor, and B flat major and minor, there are to be no changes of position until the E string is reached.

"The C major scale should begin in the second position with the second finger, which would mean that we remain in the second position, shifting to the fourth position on the E string with the first finger, next shift to the sixth position with the first finger, then to the eighth position. For the top B and C of the scale, use the fourth finger for each note, both ascending and descending. On the descending scale use the third, second and first fingers for A, G, and F, respectively, then shift down to the fifth position with the third finger, and follow with the second and first fingers. Then shift to the second position with the third finger, remaining in the second position and returning to the tonic on the G string. C minor is to be played in the same way. We adopt this formula on all scales," Mr. Persinger counselled.

"The scales of E flat major and minor, and E major and minor, will begin on the G string with the second finger in the fourth position. The scales on F and F sharp begin in the fifth position, and the scales of G flat major and minor begin on the G string with the second finger in the sixth position. According to the system, the two highest notes in the scales will be played with the fourth finger.

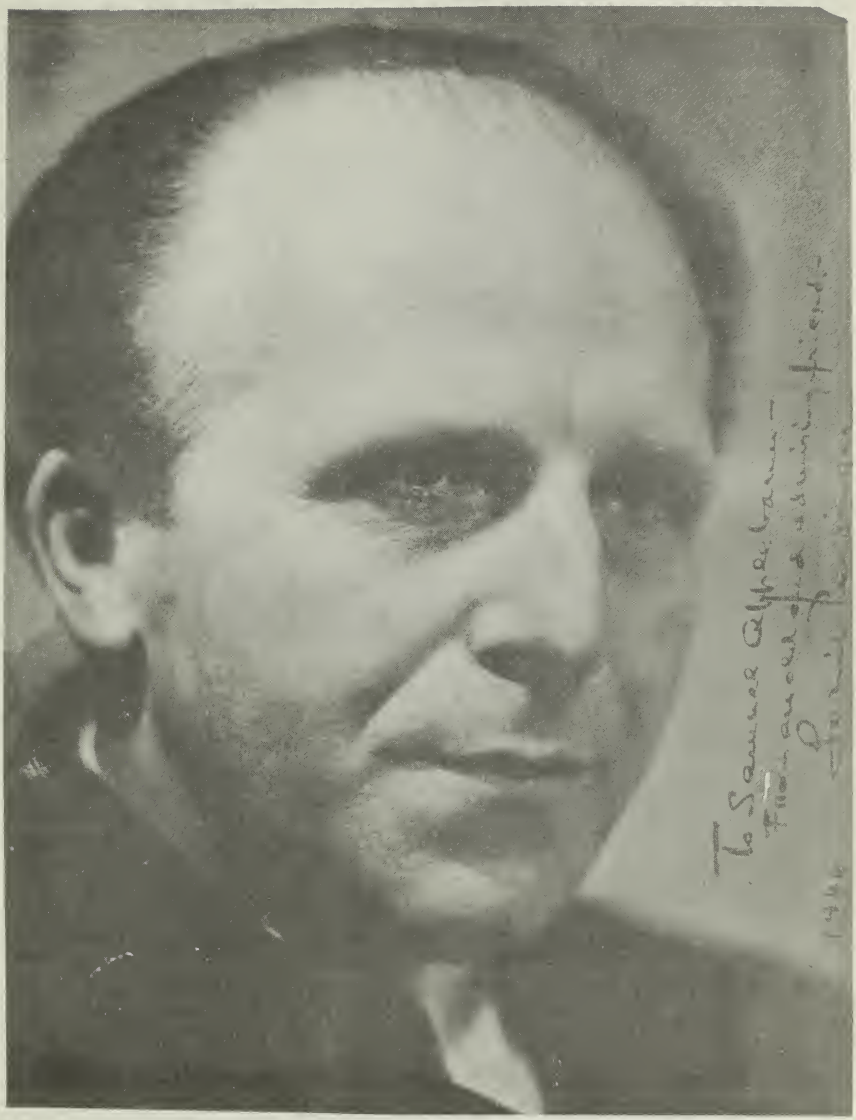
"The shifts downward on the E string will be made with the third finger in all instances. After the second downward shift with the third finger, the same position is to be maintained until arriving at the tonic on the G string.

"The scales of B major and minor, and B flat major and minor, will shift on the E string to the third, fifth, and seventh positions, with the two highest notes played with the fourth finger. Descending, the third finger will shift to the fourth position, and then to the first position."

He continued: "The scales of A major and minor and A flat major, ascending, will shift to the second position on the A string by half steps. The A flat major and A major scales shift to the second position with the second finger on the A string; the A minor scale will shift to the second position on the A string with the first finger. The shifts on the E string will be made to the fourth and sixth positions, with the fourth finger used for the two highest notes. Descending, the third finger will shift to the third position. Remain in the third position until the shift to the first position on the G string with the second finger.

"The scales of G major and minor will shift on the E string to the third position, and then to the sixth (not the fifth) position. The two highest notes of these scales will be played in this instance with the third and fourth fingers. Descending, the third finger will shift to the third position, and the shift to the first position will be made with the second finger on the G string.

"An invaluable aid to the right arm," Mr. Persinger suggested, "would be the practice of scales in triplets, as I have said before, but slurring the second two notes of each triplet, then going back and playing the entire



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scale a few times, slurring the first two notes of each triplet. Then begin up-bow on the first note of each triplet. The object is to develop as much smoothness as possible. If you can play a scale with these bowings so that another person in the room could close his eyes and find difficulty in detecting the two bowing styles, you have achieved a certain degree of skill." He picked up his violin and demonstrated, and at the other end of the room, with back turned, it was almost impossible to detect one bowing from the other.

He stopped playing, and said, "I have a special study that will be beneficial in the development of a rich legato. Take any triplet, such as the first finger on D, second on D, and then back to the beginning note. Slur the first two notes and play this triplet many times. Begin at the tip of the bow and gradually work down to the frog, then try to get back to the tip with perfect evenness and without undue accent of any note. Also," he said, "do the same thing, slurring the last two notes of each triplet."

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"I presume, that by the time a pupil reaches you, the question is not the development of his vibrato, but of its improvement."

"Naturally, that is true," Mr. Persinger replied. "There is much talk about the vibrato, but unfortunately so few acquire a beautiful one. I sometimes wonder if perhaps the disturbance in the vibrato comes because many players begin its study too late. As soon as a pupil expresses a desire to learn and use the vibrato, the teacher should explain the process of its development in detail, and certainly the study of this important necessity of violin technic should begin not later than the first efforts toward learning the third position.

"The proper form of oscillation with wrist and finger," he advised, "should be practiced in quarter beats, eighths, and sixteenths. The warmest type of tone comes mostly from the wrist, although for certain double-stops and high notes the arm must be employed to a considerable degree."

"And if a pupil expresses a desire to study the vibrato before he begins the third position?"

"Then I would permit him to do so," Mr. Persinger emphatically replied. "As a matter of fact, I have often considered the advisability of beginning violin students' course of study with the third position. More important, however, than the actual study of the positions, is the practice of exercises for shifting positions. The preparatory motions involved should be established to some extent before the actual positions themselves are studied. In other words, it is as important to shift to positions as it is to play them. We should not hold pupils back by being too conventional," he added thoughtfully.

"I suppose you feel this way about left hand fingering in general?"

"Yes, I do," he replied. "In the first place, the first and third positions are used too much, and many editions of standard works give conventional fingerings which often produce poor results, and direct downward shifts in only the usual seventh, fifth and third positions. I feel strongly that

the in-between positions are neglected, and many conventional fingerings should be avoided in order to attain variety and artistry!"

"There is need for modernization and revision of the stereotyped fingerings found in much of the literature," Mr. Persinger asserted. "Fingering requires the ability to mentally sing passages, as well as an innate sense of musicianship. Most teachers are forced to do a considerable amount of changing when they edit a work for a pupil. They not only have to consider the musical meaning of the phrase, but they have to finger in accordance with the pupil's ability.

"I feel also that standard works should be fingered so that the editor puts down a choice of fingerings and bowings. This develops discrimination in the student, and the comparisons are likely to encourage experimentation, so valuable towards the expression of individuality."

"What would be your first general thought in criticism of fingerings?" we asked.

After consideration, Mr. Persinger replied, "The most important thing that comes to mind, something to which I have given much thought, is the principle of changing fingerings on a stronger beat. I have never been fond of this, although many players are, I know. Some authorities try to make the changes so that they follow the rhythm, and Flesch did, to a great extent. I feel, however, that it is the individual passage that counts.

"Another principle I do not approve of is the idea of always using fourth fingers on the way up, and open strings on the way down, or vice-versa, in cross string scale pasages. To me," Mr. Persinger added with conviction, "it is all a question of comfort and of sound. In a fairly quick tempo, in rapid passages in the first position, I would use open strings most of the time. I feel that we should interest ourselves in getting away from cut and dried principles, and allow ourselves more liberty and imagination and thereby gain added fluency.

"It occurs to me that teachers should do more to cultivate the ability to listen very carefully for fluency in position changing. It does not matter who the teacher is," and he laughed, "it might be St. Peter himself, but if the pupil is not trained to scrupulously listen to every little detail as he plays, his progress becomes limited.

"Just today," he related, "I spent an entire lesson with a pupil in which she played one passage over and over for me, while I urged her to listen carefully to her playing. That girl has a wonderful ear," he spread his hands expressively, "but she fails to concentrate on listening to her own playing! And," he cautioned, "it is important that this listening habit be formed in early youth. Often it is too late when one is older."

We discussed memorization. "At an early age pupils should cultivate this ability. When memorized, passages are easier to improve, I believe. Just looking at the music while working out a difficult passage takes some measure from the power of concentration."

"What would you suggest to help pupils memorize?"

"When a pupil practices with good concentration, and when he puts his heart and head into his work, the mastery of passages automatically creates

a good memory. Some work very hard to memorize passages, while others do it with ease. And yet," he said reflectively, "I would be inclined to put more trust in that memory which comes from effort. Sometimes those who memorize quickly, usually through the ear, are apt to falter in public performance."

"When that does happen, Mr. Persinger, what would you suggest the performer do?"

"Well, you may smile at this, but it has worked with me. It has also worked with a number of my pupils who devote all of their time to concertizing. Just as soon as that irresolute moment comes, I try to detach myself from the mental worry and switch to an utterly irrelevant, even nonsensical thought, and at once my memory works and the fingers carry on without any paralyzing influence! Oh, it can be a thought about a ride in a boat, a name, a waterfall in the Yosemite, almost anything." Then with his characteristic little smile, "I have my own pet thoughts," he confided.

"Mr. Persinger, you have had so much experience with children who are talented that you are in a good position to generalize on the manner in which to determine talent in a youngster."

"Yes, and there is one thing I have noted in all children who are gifted. That is, at the moment of first hearing music they all show some feeling for rhythm as well as a good ear. These I consider the outstanding characteristics. Also, they must show signs of concentration and interest, and a certain determination in the way they go about playing."

"So many youngsters seem to be playing the standard larger works that I wonder, Mr. Persinger, what your attitude is on giving talented young pupils major concertos and sonatas as part of their lessons?"

"In my experience," he answered, "I have found that really talented youngsters are capable of doing the big works. When I say this, I mean interpretatively as well as technically. I am definitely not in agreement with one authority who said that one had to be forty to play the big works with understanding. No, if a person with good equipment and good training back of him doesn't grasp a work by the time he is eighteen or twenty, he might as well give up the idea of having the 'spark.' This is not denying the fact, naturally, that one's playing can grow and mature further as the years roll along. But I see no reason why a talented youngster should be robbed of a knowledge of and affinity with the great works because of his youth. Naturally, it depends upon how gifted he is, and also the degree of inspiration of the teacher,—such determine his power of comprehension. My own experience has been that gifted or precocious youngsters often get a hankering for certain works, and when they do, I think they should have them.

"I recall that Yehudi Menuhin wanted the Mendelssohn Concerto, and when we worked at it, he did wonders with it in those early days. But before I gave it to him (as I discovered later) he had worked on it anyway. Recently I gave this concerto to a girl of ten who strongly desired to study it. And since then, she has played her other works with greater expansion, and understanding. Yes, if they genuinely want a certain

work," he reiterated, "and possess sufficient technical means, they should not be denied, no matter how deep it is. The rest (and an important rest it is!) is up to the teacher.

"I remember Ruggiero Ricci asking for the Beethoven Concerto as a young boy. When he played it in public many eyes were misted. There was so much nobility, charm and unaffected classical simplicity in his performance, and yet, great technical security."

"It is well known that talented youngsters require such individuality in treatment that it is not possible to lay down set rules, but using Yehudi as an example, can you tell me specifically how you conducted his lesson? How many lessons did you give him each week?"

"In the beginning I gave him two or three lessons each week, then came a period when he had a lesson practically every day. When touring we would work together all morning for a period of about three hours."

"I presume he did his technical work in the morning?"

"Yes, but we covered a great deal more than mere mechanics during those hours, I assure you! When he was on his own, he would do all of his technical and repertoire work in the morning as usual, and work with his accompanist in the afternoon."

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"Mr. Persinger, there is so much to be said in connection with performance of the Bach solo sonatas and suites, and regrettably, too little written about them. I should like to take time to discuss these formidable works for the violin. Let us analyze the musicianly approach, and the violinistic approach, to these works."

"In the final analysis, it is a matter of the individual player's ability and judgment—largely determined by his musical schooling, gifts, and musical discernment. These gauge his approach to the Sonatas. For one to say there is only one proper way of performing a Bach Sonata is obviously absurd. All one has to do is to listen with open mind to some of our distinguished contemporary violinists of varied types and traditions. Each plays the work in an entirely different style, and yet we hear worthwhile, and in some cases, inspiring readings."

"What should one strive for in playing the Bach Sonatas?"

"Well, in my opinion, some of the more important qualities to strive for in Bach solo playing are retaining the vital musical and rhythmical line, 'singing' and sustaining the tone where necessary, coloring, remembering occasionally that music has humor too, and keeping the sound beautiful and 'alive.'

"One endeavors to imitate to some extent the sound of an organ, a cello, a flute, oboe or other instrument, for certain effects here and there, that is true, but after all it is a violin that one is playing. I suspect that Bach himself would be much happier hearing a humanly warm and clear violin performance than listening to a player slavishly scraping away at noises he fatuously believes 'organ-like,' solely because the notes are printed that way.

"The trouble with the average player is that he either dwarfs the individual movement into a mass of fragmentary details, completely losing sight of the moving musical line, or else he gets a 'fit' of artistic conscience (which doesn't disturb him in the least in a work like the Tschaikowsky Concerto), prone to lead him into 'interpreting' Bach with the sympathy, ardor and inflexibility of a metronome! Yes," he continued, "I have heard well known violinists play the romantic concertos of Bruch, Lalo, Saint-Saëns, etc., with warmth and character, and turn sheepishly to a Bach sonata with a changed, awe-struck reverence which resulted in a dry, uninteresting and pedantic-to-the-extreme performance. Why?

"Other players will take advantage of the slightest opportunity for extravagant displays of alleged emotion when playing Bach. Some insist—with devout eyes—that there should be absolutely no deviation in the tempo once a movement is begun. Still others are confirmed believers that every single note should be performed precisely as Bach is supposed to have written it down.

"I don't need to inform any intelligent violinist of our time," he added confidentially, "that this is utterly impracticable, notwithstanding all of the discussion in recent years about 'going back to the soil,' and playing the classics strictly according to the original text. And if such a thing *were* possible in every detail, one doubts very much whether the rendition would prove a worthy or beautiful one. Again we must return to the thought of a happy blending of musical common sense, personal preference, individual skill and resourcefulness."

"Would you like to make some comments on a specific work, let us say, the 1st Sonata in G minor, unaccompanied?"

"I shall be very happy to discuss this particular sonata, and touch upon a few salient points of interpretation and performance."

Mr. Persinger proceeded to offer the following brief analysis of the G minor Sonata of Bach, unaccompanied:

PRELUDE (in 8/8 time)

1st measure: Some violinists have the unfortunate habit of *counting* too fast on this first quarter, and then continuing the line at a much slower tempo. *Set* your tempo before beginning the movement.

2nd measure: Fifth beat—the B flat in this chord should sound slightly longer than the other notes, being the finish of the preceding musical line.

5th measure: The sixteenth notes in the last two beats of this measure are to be played simply and should be tender and ethereal in quality.

6th measure: Fifth and sixth beats—on the note D, use third finger, sliding up with the third finger on the A string to the note G. Use second finger for the next note, which is E. In using this fingering, make no slide between the G and the E—stretch back the second finger.

13th measure: First chord: There should be a slight wait after the chord; preferably no diminuendo on the chord itself.

15th measure: In the last chord of this measure, and in the first chord of the 16th measure, sustain only the E flat.

17th measure: The last chord in this measure and the first chord in measure eighteen, must be played with force and must have a vital ring.

18th measure: Starting from the fifth beat, the sonorous character changes to one of tenderness, and the following velvety *piano* passage is played with the bow somewhat towards the finger-board.

19th measure: Fifth and sixth beats—use third finger on the note G, sliding up with the third finger on the D string to the note C. Use second finger for the next note, which is A. As in the sixth measure (fifth and sixth beats), reach back with the second finger.

20th measure: Third beat—there is to be no accent on the B flat. The richer melodic line begins with the succeeding lower notes.

21st measure: Eighth beat—there should be a fermata on the trill—change bows ad libitum. Start slowly and definitely, ending on a broad F# and G. There should be no diminuendo on the final chord.

FUGUE

1st measure: There are various ways of beginning this Fugue, but when starting between the middle and the frog the bow should be lifted after each eighth, although the one preceding the two sixteenths should be sustained longer throughout the Fugue—the actual length determined by the character and dynamics of the moment. Healthy, rhythmic, but no unnecessary accenting.

13th measure: The player should keep broadening and retaining the tonal strength to the end of the phrase.

14th measure: Start the theme in the middle of the bow, gradually working towards the frog with lengthening bows as the crescendo develops.

20th measure: Fourth beat, and *21st measure:* First beat—The entrance of the Fugue theme must be decisive and vigorous. The three-voice chords are to be played in such a manner that there is a quick rolling back to the As.

24th measure: The next theme which starts with the last three eighth notes should be played at the frog.

25th measure: The secondary notes are not held out as long nor played as strongly as those of the theme. It is, of course, taken for granted that this idea is carried out throughout the Fugue. In the first and second beats of this measure, the secondary notes are E and F#. In the third beat, it is the first G, and in the fourth beat, the secondary note is the open G.

30th measure: Cling to the strings with the bow, and on each chord take the two lowest notes simultaneously. The entire passage should be full and "singing."

42nd measure: These passages should sing and be played with breadth. They are not merely a bowing demonstration.

52nd measure: Refer to the note for the twentieth measure as regards the entrance of the theme.

55th measure: Start the theme at the frog. Refer to the notes for the twenty-fourth and twenty-fifth measures.

63rd measure: Fourth beat—ease up the tempo slightly, pausing for a brief moment on the low B flat, which is the first note of measure 64. Continue without haste.

77th measure: Second beat—the double-stops must not be choppy. This entire passage through the seventy-ninth measure must be played in a lyrical manner.

82nd measure: Starting from the last three chords of this measure, we have the biggest exposition of the fugue theme in the movement. It must not be hurried, scratchy or forced. The tones must be rich and broad, and the

basses must come out strongly. Listen for the theme, pressing very firmly with the fingers of the left hand on the G string notes, and laying stress with the bow on the lower notes of the chords rather than on the upper.

87th measure: Refer to the notes for the forty-second measure.

91st measure: After holding the first note longer than its value, start the sixteenth notes deliberately and with great breadth. Gradually accelerate and then broaden out before the chord. (The tenth sixteenth note is printed as an A flat in some editions.)

93rd measure: I regard the 64ths as triplets.

Last measure: Second beat—Refer to the notes for the twenty-first measure of the Prelude.

Last measure: Final chord—I have always felt a great urge to make this chord a triumphant *major!* and find the temptation somewhat excusable in Bach's own arrangement of the work for organ, where he himself ends the Fugue with a major chord.

SICILIANO

4th measure: Seventh beat, and *5th measure:* First beat—With our modern bow, it is practically impossible to sustain all three notes of this chord and not make them sound like an ugly bowing exercise. Refer to the notes of the eighty-second measure of the Fugue.

13th measure: Last chord, and the *14th measure:* First chord—break these chords deliberately into two parts.

PRESTO

It is difficult to avoid the sixteenths sounding like triplets. On the other hand, pairing them off with accents would be absurd. Try for evenly-matched strokes of the bow.

6th measure: There is to be no accent on the first note of this measure, or wherever a similar passage occurs.

31st measure: There must be an almost imperceptible relaxing of the pace and a "picking-up" again after the B flat (slightly held in the following measure).

33rd and 34th measures: There is, of course, to be no accent on the final sixteenth of each slurred group.

53rd measure: The chord on the third beat is not to be broken.

54th measure: This chord is to be broken and the two upper notes sustained to the third eighth of the measure.

81st measure: Refer to the notes for the thirty-first measure. Here also there is to be a "picking-up" smoothly after the low C (slightly held) in the eighty-second measure.

118th, 119th and 120th measures: Avoid jerky, accented notes on the "one" of each measure.

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Having gone to such length in his comments, a short silence was followed by Mr. Persinger's observation:—"If one appreciates and loves the nobility, the exalted musical thought, the tender lyricism, the spirituality, depth, large dimensions and life of these Bach masterworks, and submerges himself in them, it will matter little in the end whether he uses

a third finger or a second, an up-bow or a down-bow. There will be little danger of over-phrasing, under-emphasis or of interminable stretches of dull meaningless notes. The heart will dictate the line—elastic, alive and convincing!"

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It was not easy to persuade Mr. Persinger to talk about himself. Upon insistence, however, we discovered a colorful background. Music lessons began for him in Indian Territory where his family moved when he was a small boy. When he was twelve, the interest of mining king W. S. Stratton of Colorado made it possible for him to attend the Royal Leipzig Conservatory. After his graduation, he concertized in Europe, and then came to America for a number of tours in the western states. He went back to Europe in 1905 to study with Eugene Ysaye in Belgium. Following three years with Ysaye, he accepted a teaching post at the Imperial Academy of Music and Arts in Manitoba, Canada, but decided instead to resume active concertizing in Europe.

During 1912-13 Mr. Persinger made his first extended American tour, and appeared with the Philadelphia Orchestra under Stokowski, with the New York Philharmonic, the San Francisco, Cincinnati, and other orchestras.

"Then, in 1915, I took the post of concertmaster and assistant conductor of the San Francisco Symphony."

"Were you concertmaster of any European orchestras?" we asked.

"Yes, concertmaster and assistant conductor. Among them, the Berlin Philharmonic and the Royal Opera Orchestra in Brussels. When I settled in California in 1915, I affiliated myself with the Chamber Music Society of San Francisco, which had been founded by Elias Hecht. After Mr. Hecht passed away, the group became known as the Persinger Quartet, and we toured from one end of the country to the other, and we enjoyed a nice reputation."

"And when did you settle in New York?"

"That was in 1929. I commuted that season between New York and Cleveland, where I had classes at the Cleveland Institute of Music. Then the following year, after the death of Leopold Auer, I was engaged by the Juilliard Graduate School to succeed him."

Louis Persinger holds that esteemed post today. Among his pupils there, and privately, are, and have been, some of the most celebrated young violinists of our time.

PAUL STASSEVITCH

Paul Stassevitch was born in Simferopol, Crimea, May 5th, 1894. He made his first important concert appearance as a violinist at Moscow, in 1914, with the Koussevitsky Orchestra, when, as soloist, he played the Violin Concerto by Alexander Glazounow with the composer conducting the orchestra. In the two years following, Stassevitch concertized in western Europe. In 1917 the young artist returned to Petrograd (now Leningrad) to graduate from the Conservatory. He studied there with Professor Leopold Auer, in a class with other talented young players among whom he mentioned Jascha Heifetz, Nathan Milstein, Alexander Hilsberg, Toscha Seidel, Myron Poliakin and Cecelia Hansen.

Paul Stassevitch came to America in 1921. Professor Auer had preceded him, arriving in 1918, and Stassevitch became one of his assistant teachers of violin. He continued to study exhaustively on the piano, which he had studied at Petrograd under Lhevinne and Mikolaeff. Three years after coming to New York he made his American debut at Carnegie Hall, playing two famous works with great brilliance—the Brahms Violin Concerto and the Tschaikowsky Piano Concerto! Josef Stransky conducted the State Symphony Orchestra on that memorable occasion. Stassevitch pursued a successful career in New York, teaching and concertizing; he was for a time on the teaching faculty of the Mannes Music School and conducted the school orchestra. More recently, he accepted the invitation to head the violin department of the De Paul University School of Music at Chicago, Illinois, and is conductor of the De Paul University Symphony Orchestra.

I had the pleasure of visiting with Mr. Stassevitch recently and we conversed at length. I found these talks of particular interest as I had studied with Auer in New York City and was eager to hear of Stassevitch's experiences with the master prior to his coming to the United States.

"Auer did not give any private lessons," Stassevitch told me. "We studied as a class at the Conservatory, and each student would play before the others in the group. These were in themselves like private recital performances."

I asked if complete recitals were given by the students at any time for the others and he said: "No, we did not do much of that because Auer made it a point to send each one of us out to play at different times. He felt that the reaction of the public might differ from his own. It was his idea to determine just what impression each individual talent conveyed and what influence he would have on the audience."

"You were in the doubly fortunate position of being a capable pianist as well as violinist!"

"That is so. Auer asked me to accompany many of the students in his class," said Stassevitch. "Thus, I received impressions of the intimate characteristics of each of the other students through working with them. For instance, I accompanied each of the before named violinists in various works they studied during those years."

"What a unique experience it was for you to have worked so closely with those gifted young people!"

* * *

"Auer enjoyed every hour he spent with us. And each pupil found it to be a most inspiring experience. Of course," Stassevitch said to me, "from your own experiences with Auer, you must know he just 'made' music. He inspired each one to play musically. And he had an amazing gift for diagnosing technical faults and presenting special studies to remedy them."

"Yes," I agreed heartily, "he could put his finger on the difficulty. On the other hand, he would not spend too much time with technic."

"Yes, that is so. The competitive feeling was so keen among the students at the Conservatory that each one was compelled to work hard technically. In those classes, it were as though Auer actually conducted a rehearsal. Most times," Stassevitch recalled, "Auer was intensely emotional. He would yell, plead, demand the musical effect he wanted!"

"What looms in mind through the years — and I value this opportunity of reminiscing with you about Leopold Auer — is his absolute fanaticism about intonation. He was obstinately impatient about it. The most infinitesmal infraction of accuracy in pitch, and he would scold!

"I recall too how much he stressed quality in sound. Not a moment that he was not shouting at the pupil to 'Sing!' He demanded that every technical passage be sung!

"And of course he always succeeded. He never permitted the slightest forcing of tone, because he claimed it would not carry. He wished each pupil to forget he was using bow and strings. Auer absolutely never permitted an ugly sound. 'A good musician is one who has a remarkable interpretative sense!', is what he declared.

"Which brings back to me this experience," Stassevitch went on. "Auer was to give a recital, and was to play the Grieg G major Sonata. He asked me to accompany him. Before I sat down to play, I asked, 'Professor, I do not know this work. What should the tempo be?'

"Instead of giving me the tempo, Auer replied, 'I shall not tell you what the tempo is. Look at the music for a moment, Paul, and begin. A good musician will examine a work for a few minutes and then automatically go right into it.'

"So I did, and the tempo pleased him!"

"I never fail to think about Auer," I recalled, "without remembering his lofty ideals about the importance of musicianship. I remember vividly how critical he was about our cadenzas. In a cadenza, he demanded that

the pupil make sure to play the thematic material with the same musical approach as the movement itself. He felt that improper use of rubato was mostly at fault, as for example in the Joachim cadenza of the A major Mozart Concerto #5."

"Indeed!" Stassevitch agreed. "'It is very easy to add unnecessary ritards and rubato to pervert the musical content,' Auer would say. He would insist, 'everything you play must make musical sense! It is not enough to say 'I feel it this way!' There must be reasons for everything based upon the structural logic of the work!' When it came to ornaments and florid passages, the good taste of the pupil would have to be the determining force. These things," said Stassevitch ruminatively, "Auer helped to cultivate."

We next discussed technic building. "One must possess a genuine reserve of technic," advised Stassevitch, "which will be even greater than the demands of the literature. We cannot hope to build a technic adequate enough, just from learning difficult passages from the concertos. The reserve must come from etudes and general scale technic."

He went on, "Chopin wrote his etudes to prepare the player for his own compositions. Our own violin etudes do the same thing. Also, I feel that those who try to gain all their technic from passages of the concertos just ruin the music! From the standpoint of etudes which will help to build a fine technic, there does not seem to be anything new."

I said, "I cannot imagine a finer set of etudes for advanced technic building, than the etudes by Ernst."

"Yes," he concurred, "they are marvelous, and should be studied more and played more." Then, "I remember Heifetz playing the last etude by Ernst in his very first concert in St. Petersburg.

"Then, there are the Sauret etudes, which are very valuable, as well as the Wieniawski etudes, those written for one violin, and those for two. Other works which should more often be used are the Othello by Ernst and his Hungarian Airs. And the first and second concertos by Vieuxtemps are too often neglected." Stassevitch considered for a few moments, then added, "I believe, if I recall correctly, that Kreisler made his debut with the second."

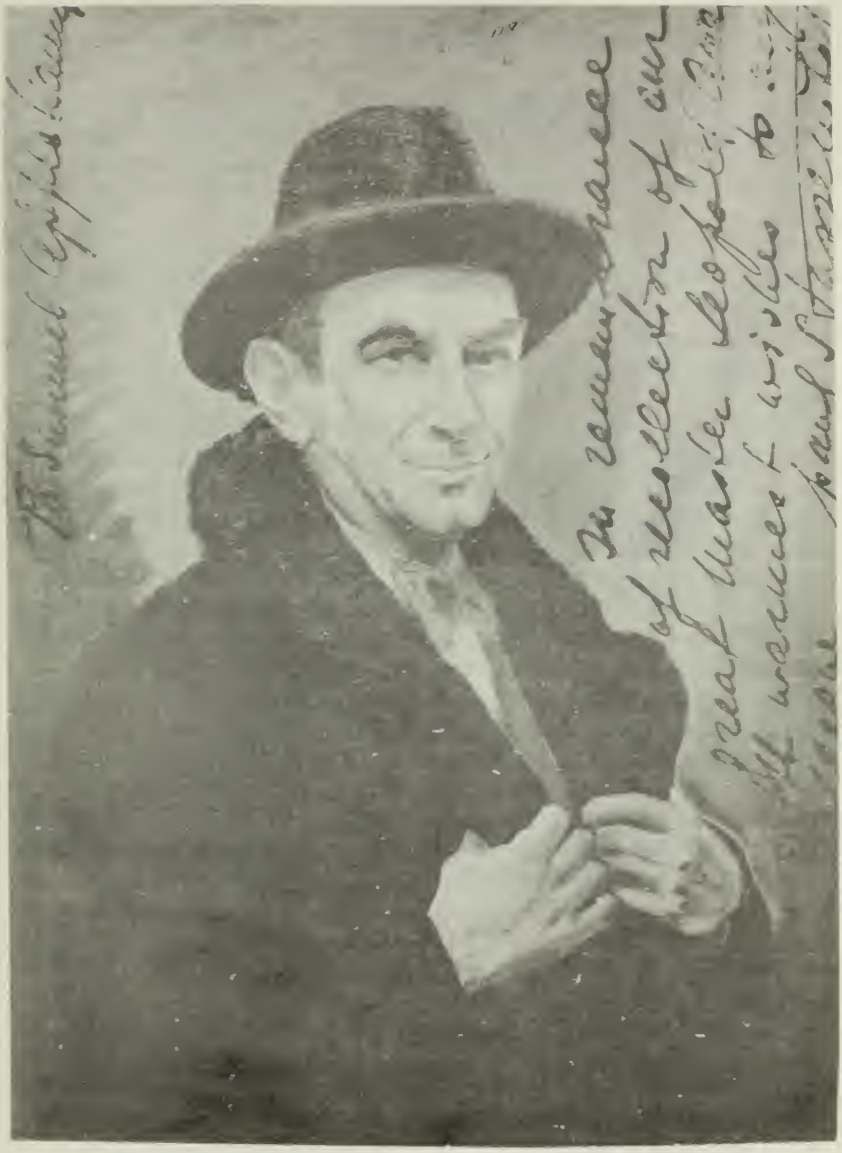
"And what of some of the Spohr concertos?"

"Of course!" he declared. "A wonderful piece of music is the Ninth. If a violinist can play that well, he can play anything!"

"Unfortunately," I said, "this basic material does not prepare one adequately enough for contemporary compositions."

He agreed. "There should be additional material to equip a violinist for performing music in the harmonic design. There is a definite need for it, and I believe that our modern composers should write etudes to prepare the young player for their works.

"Tor Aulin, whose works I know that Mr. Zimbalist is very fond of, wrote a series of etudes far ahead of his time." Then Stassevitch added reflectively, "I feel a little sad that modern composers do not treat the violin as a singing instrument. It seems to me they are working 'against'



PAUL STASSEVITCH
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the instrument. They seem to be losing the conception of what the violin should really sound like."

We analyzed a few specific problems of violin playing. "In the performance of a scale, Stassevitch pointed out, "the hardest thing to do is to play strictly in tune. Too often, students are concerned with velocity and quality of tone. Not enough attention is paid to intonation and to smooth string change.

"As far as shifting in a scale is concerned," he went on, "I have only one thing to say. The change of position should never be heard at all. Not the slightest bit!"

"Well, doubtless the hardest thing regarding the violin is to play in tune."

"I think I agree with you," Stassevitch said. "What with tempering our pitch, what with the problem of strings, and of weather, and of constantly performing on different pianos, the whole thing becomes a tremendous problem!"

"Regarding the vibrato," I asked, "what is the most common fault you find?"

"If a player has a good basic vibrato, the fault is in the endings of well-defined phrases. Naturally, we lower our voices when we close a phrase, but I find that many good musicians make a proper diminuendo, then continue to vibrate with the same intensity. Specifically, the vibrato on the final note should be less intense."

"Wouldn't you apply that principle to all diminuendi?" I asked.

"Definitely!" he replied quickly. "I dislike hearing the same intensity in the vibrato when a diminuendo is made. I ask my pupils to make a diminuendo not only with the bow, but with the left hand."

Then, "You ask me to comment on bowing in general, and to state my chief complaint about the right hand? It is this, that in detaché passages, the up-bows are usually weaker. If a player emphasizes the up-bows, and they sound a bit stronger to him, they will not sound stronger to the listener. We hear the note on the metric beats stronger, but do not hear the note following the metric beat strongly enough. The same applies also to the spiccato passages where the up-bow is not so distinct as it should be."

We had a long talk about musical life in New York and I brought up the memorable, fabulous eightieth birthday anniversary concert in honor of Leopold Auer at Carnegie Hall.

"It was the most impressive concert to ever have taken place!" Stassevitch spoke ardently.

"Wasn't the opening work the Triple Violin Concerto by Vivaldi?"

"Yes," he confirmed. "Played by Auer, Zimbalist and Heifetz."

"With you at the piano?"

"Yes. Then, in the second section, Auer played the Brahms Hungarian Dance in G minor and the Tschaikowsky Melody, with Rachmaninoff at the piano. The third section had Josef Hofmann playing a solo; the fourth had Heifetz playing the Reverie by Auer, with Zimbalist at the piano.

The fifth section, Zimbalist performed the Brahms Sonata with Gabrilowitsch at the piano. Then, the last section, the sixth, Zimbalist and Heifetz performed the Bach Double Concerto in D minor, and I played with them at the piano. An impressive, unforgettable event!"

"Summed up," Mr. Stassevitch concluded, "Musicianship should be the guiding star that directs the efforts of all budding talents. Musicianship, in the order of their importance, can be summarized in three words—Heart, Head, and Hands."

THE AMATEUR STRING PLAYER

RUSSELL B. KINGMAN

Perhaps a good definition of an amateur musician is one whose main interests are other than music. He collectively represents the nation's most sophisticated musical jury. Being actually a player, usually he is musically influential throughout his community. His verdict at large strongly affects the national popularity of a virtuoso.

Some claim that the time required for an amateur player to attain satisfying proficiency must be at the expense of an otherwise balanced life. To prove this erroneous, I shall here give a few of the varied activities of an extraordinary amateur.

From very small beginnings Russell Barclay Kingman, Litt.D., of Orange, New Jersey, was the founder, and is now Chairman of the Board of a large manufacturing company whose securities are listed on the Stock Exchange. He is the inventor of over fifty products. He is a serious student and noted connoisseur of classic art-printing. He is President of the United States Lawn Tennis Association and a former President of the International Lawn Tennis Federation, in both of which, incidentally, strict regulations exist as to "amateurs."

Dr. Kingman finds time for public welfare endeavors and civics in his community. He is also very prominent in many important and widely diversified fields of Franco-American cultural relations. In 1939 the French Government awarded him the ruban of "Chevalier" in the Legion of Honor, the rosette of "Officier" in 1947, and in August 1952 he was honored with the cravate of a "Commandeur" by decree of the President of the French Republic.

His concert activities as 'cellist in the American String Quartet, and elsewhere, are almost entirely with important professional players. As a true amateur, however, he believes that anything financial would "spoil the fun." The Quartet's income is divided only among his professional colleagues. The American String Quartet has appeared in many of the finer Chamber Music series throughout the East, with excellent encomiums of both press and public. Its audiences and the critics alike little dream that Kingman is an amateur. Because of his business duties, this Quartet's approximately eighteen concerts each season have been within a day's journey, or, if farther afield, confined to only three week-end tours of four concerts each.

Thirty years ago Dr. Kingman founded the New Jersey Symphony

Orchestra, and for many years was its solo 'cellist. He is an authority, collector, and player of instruments prior to the violin family, and he studied the viola da gamba under Arnold Dolmetsch. Long an intimate and devoted disciple of Pablo Casals, Dr. Kingman is Chairman of the Finance and Advisory Committee and was a founder of the Prades Musical Society (France), otherwise known as the annual Casals Music Festival, today probably the world's greatest festival of its kind.

We often have heard Kingman as guest soloist with symphony orchestras. His interpretations combine polish, warmth, and a spontaneous expressive meaning that could well be the envy of some substantial professional soloists. He has concertized both East and West, and limitedly in Europe. He plays the magnificent Stradivarius (Ex-Feuermann) which is said to be the master's last and crowning violoncello. In his recent book "Music On My Beat", Howard Taubman, music critic of the *New York Times,* in describing Kingman's concert and recital appearances, says, ". . . an extraordinary good 'cellist . . . the amateur 'cellist of America."

"I feel," said Dr. Kingman, "that chamber music is the most satisfying field for the amateur. Many amateurs are very highly skilled. I know an amateur violinist who, with just a little preparation, could stand up and tastefully perform any of a half dozen concertos."

Dr. Kingman's early life in chamber music was unusual and he had many interesting experiences.

"When I was fourteen, each Sunday I traveled from Orange to Brooklyn to play quartets with Henry Schradieck at his home. Though then advanced in years, the great pedagogue always played first violin, refusing a fee, just to guide and to share the pleasures of enthusiastic youth. I remember he would repeatedly say, 'How I wish I were your age because you have what I can never again possess. Ahead of you—and not behind you, are all the joys of discovery and exploration in the golden realms of Chamber Music.'

"As far as youngsters are concerned, music should go hand in hand with the development of sports. For example, the 'Junior Development' of the United States Lawn Tennis Association tries to help the physique of the nation through wholesome exercise. It tries to develop the give-and-take of 'good sportsmanship,' good manners and character. Occasionally, this intensive program produces an 'artist'—in other words, a world champion.

"On the other hand, any who have studied Kreutzer or Klengel will tell you that music offers considerable physical exercises. But music primarily develops spiritual qualities which are possessed by many persons, but which so often are allowed to lie completely dormant, virtually untouched and unrealized. I often look at a friend, and, concerning his pattern in life, I say to myself, 'what a pity he has never so much as opened any doors to music. Whether as an amateur player or as one who merely appreciates, just think of all he unknowingly loses.' It is probably not his fault, but that of his parents, who themselves knew not what they missed. So are the oversights of the fathers visited upon the children even unto the third and fourth generations!

"Amateurs are often thoughtful as to whether they should play music beyond their technical ability. I feel that the shortcomings of any amateur player are secondary to the privileges he experiences. If his associates are decently tolerant, he need not fear an error—his colleague is also sure to encounter a difficult passage! Here is fellowship at its finest because it is a spiritual sharing of the *soul*. Here is the magic of turning mere ink and paper into living inspiration. Given only sincere enthusiasm and due humility, one may actually touch the great composers throughout musical history."

"Don't you feel," I asked, "that a musical training is beneficial to people in any walk of life?"

"Chamber music," he replied, "teaches the amateur obedience to those rules in life which spell orderly consideration, coordination, and cooperation with the other fellow. It quickens the intellect and stimulates imagination. Isn't imagination the touchstone to success in any line? And, it is a constant source of new friends, whether players or listeners. After all, a man is little more than the number and nature of his friends.

"However, making much serious music over the years doubtless tends to sensitize character. For example, possibly an inconsequential but sarcastic remark, which passes from most friends as water from a duck's back, lingers just a little too long. To combat this, one acquires, like callouses on the fingers, an exterior which sometimes appears more impervious than it really is.

"But this often has its advantages. Combined with the practical, it enables one, quickly and discerningly, to judge both people and affairs. Seldom do bumptious friends suspect that their foibles and purposes are more easily read, perhaps, than the dynamics of a Haydn quartet."

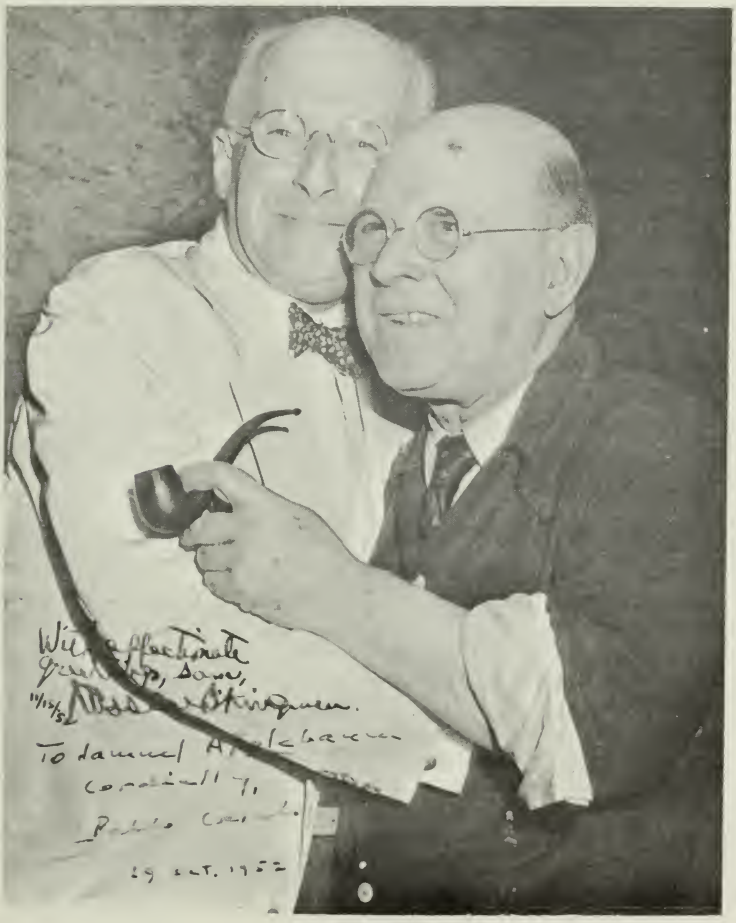
"In business itself, the executive sizes up the score, walks out on the stage with 'savoir faire,' yet mindful of the risks, and, just as in a concerto, everything depends upon performance! There is the creative joy of composing an invention. There plenty of technic is encountered, also many niceties in memory, taste, balance and intense application. As in music, a measure of idealistic purpose, as differentiated from watching the clock, must leaven the loaf. No less than a successful virtuoso, one has to create and produce a really perfect product, in tune with its market and of unerring appeal and satisfaction to its audience. I sometimes meet world-famed virtuosi who fail to appreciate what excellent businessmen they are!"

"It is gratifying to know that the interest in chamber music is increasing so rapidly," I spoke feelingly.

"It is! I had the good fortune to be one of the founders of the National Association of Amateur Chamber Music Players. It is supported by voluntary contributions. The members pay no dues. Any amateur musician may join. It now numbers over twenty-five hundred amateur players of different instruments, throughout the United States. This organization largely represents the work, the endless care, and the enthusiasm of Miss Helen Rice, herself a superb amateur violinist.

"The directory which this organization publishes is available, free to (only) its members, whereby it is possible to locate congenial and eager enthusiasts in nearly every community. One can land in Chicago, St. Louis, or even London of an evening, with a graded list describing the ability of each player, and giving his or her telephone number.

"Emile Francais, the noted French luthier, is undertaking the formation of an affiliated group in France and the continent. Miss Milly Stanfield, the English cellist and musicologist, is assembling an auxiliary list of amateur players throughout the British Isles. Even Australia is coming into line. Increase in membership is growing by leaps and bounds. This movement, stimulating the performance of amateur chamber music everywhere, definitely reflects ever-increasing interest. At long last, here is organized promotion of amateurism at its best."



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